

## THOUGHT-READING BY RADIO!



# THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 9. No. 105.

[Registered at the  
G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES

for the week beginning  
**SUNDAY, September 27th.**

### MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-  
GOW, BIRMINGHAM, MANCHESTER,  
BOURNEMOUTH, NEWCASTLE,  
BELFAST.

### HIGH-POWER STATION.

(Daventry.)

### RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,  
LIVERPOOL, LEEDS-BRADFORD,  
HULL, NOTTINGHAM, STOKE-ON-  
TRENT, DUNDEE, SWANSEA.

### SPECIAL CONTENTS.

#### THE TRUTH ABOUT JOHN HENRY.

By Sydney A. Moseley.

#### THOSE TALKS!

By J. C. Stobart.

#### AN ANSWERED PRAYER.

By Leonard Crocombe.

#### ROMANCE BEHIND THE BATON.

Stories of Famous Conductors.

#### OFFICIAL NEWS AND VIEWS.

#### PEOPLE YOU WILL HEAR THIS WEEK.

#### IMPORTANT TO READERS.

The address of "The Radio Times" is 1-11, Southampton  
Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd.,  
is 2, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times"  
(including postage): Twelve Months (Foreign), 15s. 6d.;  
Twelve Months (British), 12s. 6d.

## Radio as a National Asset.

By Lord RATHCREEDAN.

[Lord Rathcreedan was formerly Assistant Postmaster-General, and was connected with the Post Office during some of the most important stages of wireless development. In this article he discusses the position of radio as an industry.]

BEFORE the War, radio was little more than an aid to mariners. Passenger ships in most civilised countries were bound by law to carry wireless apparatus, and this regulation undoubtedly helped to foster the industry, although it could not be said that wireless was then of very great importance as an industrial asset to the nation. At that time, the number of firms manufacturing wireless apparatus was very small and, as far as I know, hardly one of them mustered more than fifty employees. To-day, in England alone hundreds of companies are turning out radio receiving apparatus in amazing quantities, while many of the largest firms number their employees by thousands, although broadcasting has only just celebrated its third birthday!

Before any new invention or process has become one of the staple industries of this country, a long time has usually elapsed. Everything new is looked upon as a "fad" until its worth is proved. Time alone decides its value. I remember the development of the telephone in this country, and recall the many years of patient research and toil which passed before those simple beginnings grew into the present gigantic system. But radio is becoming an industrial asset of first-rate importance in less time than any other recent invention, not excepting the motor-car, the telephone or the aeroplane.

People say that the British Government is slow to encourage anything new. I do not believe these croakers. It gratifies me to recall that the British Post Office, with which I was formerly connected, has done more to facilitate and encourage

the development of radio than any other single force. When Marconi first mooted the possibilities inherent in his wonderful discovery, Britain gave experimental facilities to a then comparatively unknown man. It is interesting to recall, too, that all those epoch-making experiments of a quarter of a century ago, which culminated in the transmission of those mysterious "S's" across the Atlantic, and which made it possible for you to listen to-day, would perhaps have remained a wild, fantastic dream, had it not been for the practical sympathy and foresight of the British Post Office.

Motor-cars are very common in America. But it was stated recently that the radio industry is now the sixth largest in that country, and next in importance to the automobile industry. It is estimated that radio sales in America this year will reach the staggering total of £100,000,000.

(Continued overleaf in column 3.)



LORD RATHCREEDAN



# Romance Behind the Bâton.

## Stories of Famous Conductors.

**YOU** cannot see the conductor's bâton which regulates your radio music. Perhaps you have forgotten it. Yet, hidden in that little piece of wood, which beats up and down at every broadcasting station, are intriguing tales of laughter and tears, of humour—and even of death.

In its present form, the bâton is comparatively recent, but it is said to have been used in Italy during the sixteenth century. When a Frenchman named Charles de Brosses toured Italy, in 1749, he noted in his diary that there was "nothing more delicious than a young and pretty nun, in her white habit and a spray of myrtle in her hair, beating time with all the grace and precision imaginable."

### Winking at the Double Bass.

The first regular conductors were probably found in churches, because discipline amongst singers and players was necessary. The bâton was used originally more for keeping time than for obtaining expression. It served other purposes, too, for a choir master would often crack his bâton over a naughty choir boy's head!

A semaphore system was used once for regulating the time of players, and Rossini related how he conducted by winking. The famous composer of *Il Barbiere* was playing with a double bass and another instrument and conducted from the piano by winking at the double bass when he wanted him to play.

Although there is an entry in the diary of Samuel Pepys, who was a great lover of music, about women beating time to music, it seems that the bâton, as we know it to-day, was first used in 1810, when Herr Spohr conducted at the Feschenhausen Festival. He used a very clumsy, clumsy bâton, less than a foot long, rolled round with parchment. Speaking of the introduction of the bâton in England, he says, "The real conductor who gave the tempi was the first violin, who, when the orchestra began to falter, gave the beat with his bow."

### Snuff and Energy.

But owing to the size of the orchestra, the first violin could not be seen by all the players. Spohr continues: "I took my stand with the score at a separate desk in front of the orchestra, and gave the signal to begin. Alarmed at so novel a proceeding, some of the directors would have protested, but I persuaded them to give me a trial. They became pacified."

It remained for Mendelssohn and Berlioz to popularize the art of using the bâton, and when they met at Leipzig, in 1841, they exchanged bâtons. Berlioz was probably the most vigorous conductor ever known. He indulged so freely in a kind of gymnastics that he was known to change his shirt during the performance, because he became so heated! You can imagine the scene when, during the first performance of his *Messe des Morts*, the conductor took out his snuff-box and had a delicate pinch during one of the most difficult passages!

### The Man Who "Waved a Stick."

Conductors were not regarded favourably for a long time, and when Michael Costa was proposed a member of that exclusive club the Athenaeum, a certain well-known duke objected to his election on the grounds that "a man who got up and waved a stick about in front of a crowd of fiddlers was nothing but a mountebank." Costa, however, was elected. He often conducted at the Crystal Palace, and had a clean, square bent. You would expect that from a man who was audacious enough to comb his hair in the middle of a performance!

Modern bâtons are usually turned out of maplewood, for the sake of lightness, and are

generally about twenty-one or twenty-two inches long; but the first bâtons were seldom more than a foot long. They usually taper from three-quarters of an inch to three-eighths.

Sir Arthur Sullivan was an undemonstrative conductor, but he obtained splendid results from the Philharmonic orchestra. One of the last wielders of the bow, and a most remarkable conductor, was Strauss, who would stand facing the audience, his fiddle in one hand and the bow in the other, swinging his arms about vigorously.

### The Eccentric Beethoven.

More remarkable still was Edward Grieg, who used to clench and open his left hand, which constituted a signal to his orchestra. Another famous conductor was in the habit of whispering to his orchestra during rehearsal: "No, not like that; like this!"

Great composers seldom wield the bâton with success, although there are exceptions. Schumann used to forget what he was doing; but, on the other hand, Mendelssohn was a remarkably fine conductor. Beethoven was very erratic. When conducting one of his symphonies, he would crouch down during the soft parts, and then, as the crescendo grew, he would spring up and fling himself about in an amazing manner.

A conductor who died through his bâton? It sounds far fetched, yet this happened to Lull, who is one of the most lovable, yet pathetic, figures in musical history. He had an unruly temper, and was known to smash a player's violin in his anger. But he always paid for the damage afterwards, and took the astonished man out to dine. He conducted with a large stick resembling a walking stick, with which he pounded on the floor.

One day he missed his aim, and gave himself a violent blow on the foot. Gangrene set in, and he died.

K. P. HAY.

### "MY PART OF THE COUNTRY."

**T**O those who were fortunate enough to be able to hear the weekly afternoon talks last spring under the above title, it will be welcome news that their author and declaimer, "A. Bousset Laird," has now published them in book form. The title is the same, the publisher Herbert Jenkins Ltd., and the price 5s. There are fifty little chapters, each complete in itself, besides many pleasing illustrations.

The talks themselves have brought the fragrance of the countryside into many town homes, and one feels certain that they and now this book will set adventurers and inquirers on foot with eager determination to witness for themselves some of the delightful and thrilling spectacles of which he tells, and to share in some of the many enchantments which the countryside offers to those with the seeing eye and the understanding heart.

The author writes simply and delightfully of the country in all the changes and processes wrought by season or weather: of flowers and fields and woods and rivers, of birds and animals, and of country folk, too. He does not say where his part of the country is, but we are told it is only an hour from London. The fact is that it might be almost anywhere, and it is good for us to be sent a-searching for the things he sees and hears wherever we may live. For if we seek, we shall find, and a new world will be opened to us. In these unromantic and busy days we need this kind of antidote, and here is a man whose perceptions are attuned to the things which most of us miss, and in the missing suffer. It is a book of revelation.

J. C. W. B.

## Radio as a National Asset.

(Continued from the previous page.)

From a business point of view, the position of radio in this country is rapidly assuming similar levels. The millionth licence has long been issued, and owing to the erection of the Daventry High-Power Station, radio has been brought within reach of a greater public than ever before.

It is impossible to estimate, even approximately, how many people are employed in Great Britain in the manufacture of radio apparatus, but it certainly runs into many thousands. There is some satisfaction in knowing that when you buy a British radio set, you are helping British trade and helping to banish that spectre of unemployment whose presence is sapping the national vitality.

Unfortunately, the British market is flooded with foreign apparatus. Glancing in West-End shop windows, I have seen American radio condensers, coils, and even valves. People competent to speak of these technical matters assure me that these instruments generally are not up to British standards. For instance, I am told that there is no American low frequency transformer quite as efficient as the best British production, despite the high prices; and although uneducated folk think that America is a year ahead of us in matters radio, I believe I am right in saying that American radio listeners, or "fans" as they call them, have yet to appreciate fully the importance of using receiving valves specially designed for specific purposes, which here is regarded as elementary knowledge by the man who uses a multi-valve receiving set.

The truth appears to be that the Briton knows how to make the goods, but the American knows better how to sell them.

If you consider the technical development of radio during the past twenty-five years, you will find it difficult to say that any astounding or fundamental change has taken place since Marconi's original announcements. Amplifiers were old before the present radio public came into being. That latest of wonders, the super-heterodyne receiver, popular in the U.S.A. and now being imported here, was developed by Armstrong during the War. And the neutrodyne receiver, now enjoying a vogue, was worked out by Hazeltine and other pioneers before broadcasting was born!

In case it be thought that I consider the radio industry to be stagnant, let me dispel this impression. Hundreds of thousands of pounds are being spent on broadcasting developments, and on the erection of high-power stations. With a view of improving the quality and effective range of the transmissions, Captain Eckersley, of the British Broadcasting Company, and scores of the best radio engineers of the world are analysing each part of the process from the voice of the artist to the transmitting aerial. They are gradually making wonderful improvements, too.

Has the reproduction of wireless telephony in our homes progressed in the same way? If you ask anyone with a musical ear if the radio rendering of a piece of music is as pleasant as the real thing, the answer will probably be in the negative. But reproduction is constantly improving and the deficiency is less to-day than it was even three months ago. Before radio can become a vitally important national industry, more research work will have to be done in the direction of improving reception.

That is only a matter of time. Prices are already settling down, on the basis of utility rather than novelty, and, before long, the home in Great Britain without its radio set will be an exception.



## Laughing at Life.

By Finlay Dunn, the Entertainer.



MR. FINLAY DUNN.

I'M always getting chaffed about the paucity of hair covering my cerebral regions, so perhaps no one else will mind if I joke about their baldness.

Not long ago, I was performing at a charity matinee in which the conductor had even fewer hairs on the pate than I have—from which you will understand that he was a pretty bad case. In the middle of my turn, I stopped and said: "Ladies and gentlemen, I think it is my duty to thank the conductor publicly for dressing his hair in the same style as I have done. It has saved me a good deal of embarrassment, and has made me feel like an old acquaintance."

The audience roared. But the conductor was furious. He came round to my dressing-room afterwards to fight me! I told him that my boxing manager was in communication with Jack Dempsey's manager on a matter of great interest to the boxing world! Then he shook hands.

### The Laugh Was Against Me.

When playing at a hall in Stratford, a few months ago, I was amazed when thunderous applause greeted my entry on to the boards, for it was my first appearance in the district. I bowed—and blushed. Two minutes later, I realized that the Mayor and half the Corporation had just taken their seats in a box!

Another incident in which the laugh was against me occurred at a small town in the Midlands. I sat down at the piano and struck up my best song, but not a note came forth. Trump, thump, thump! but not a sound came out of that piano. Finally, the local stage manager rushed on and whispered that the workmen had taken the "works" out to clean them. I did my turn at the orchestral piano.

### The "Flying Tenor."

At Leeds I learned how a singer can make a fortune on the halls. A friend of mine, who has a fine tenor voice, was always complaining that he never had a chance to display it. There was a man with a trapeze act "on" at the time, and the manager offered to let my friend sing what he liked if he went on to the stage with one of the wires attached to him.

Ready to do anything to get his chance to shine, he walked on and sang "Come Into the Garden, Maud" in his best manner. The man in the wings was evidently afraid that Maud would not come, for he swung the poor singer up to the wire! When my friend alighted, he tried again—"For the Night Hat Hath Flown Away." The practical joker behind the scenes again proved that even a tenor can fly. After his second flight he felt dizzy; but the house was wild with excitement and would have nothing else but an encore from the "flying tenor."

### Why She Enjoyed It.

Landladies can be funny, too. I was once performing at a large private house, and as there was not room for all the guests in the house, I slept at the lodge. After the performance, the lodge-keeper's wife came up to me and said: "Oh, Mr. Dunn, I did enjoy your songs!"

She started to sob, and wiped her eyes on her apron. "You know," she went on, "you're exactly like my poor brother Bill. He dropped dead just when he was your age."

More sobs and wringing of hands. "And to think, Mr. Dunn, that you're going to sleep in the very same bed he died in!"

I thought I'd better be on the safe side, so I went to a local chemist and had a good sleeping-draught.

## Those Talks!

Are There Too Many? By J. C. Stobart.

THE odd thing about people who write letters of protest to the B.B.C. is that, though they express the most diverse opinions, they are each and all of them convinced that what they are saying is the opinion of the vast majority. Sitting at headquarters and reading the letters that come from listeners satisfied and dissatisfied, one gradually forms the opinion that there is no such thing as the "average listener," and that the "man in the street" is merely a fable, so diverse are the tastes and preferences of mankind.

### A Cure For "Highbrowism."

I feel sure that those listeners who, as I say, grudge every moment not spent on music and those who would have the whole programme devoted to concert parties, or dance bands, or classical concertos night after night, and day after day for ever, are really in the minority. At any rate, our post-bag shows a very considerable number of people who follow talks with interest and attention. We know this not only from the kind letters of appreciation which we receive, but from the number of well-informed correspondents who are ready to point out any slip that is made, or to argue against any controversial opinion that may be expressed.

Your genuine highbrow is the person who thinks of the public as the ignorant masses. It would cure anybody of highbrowism to come to Savoy Hill, for he would very soon discover how vast is the collective knowledge of our multitudinous audience. No point can be raised which has not among the listeners its expert critics.

### Music Not Everything.

After all, it would be rather surprising if there were not a considerable audience interested in talks. Common experience shows that out of every dozen people, two or three have no great love of music, and one or two of them will probably be found to be almost tone-deaf. Wireless is installed and licences procured for many other purposes than the reception of music. Some people may be impatient of such things as Farmers' Bulletins, but they may be assured that there are some thousands to whom these are the most important feature of the week. This estimate may be confirmed by a glance at the newspapers. There is not one of them that does not deliberately provide food for thought as well as entertainment.

Some correspondents would urge us to regard our vast audience as consisting solely of tired folk, exhausted by the day's business, and incapable of attending to anything that is not sheer amusement. I do not believe that this is a just opinion. It is—thank goodness!—a great exaggeration to suppose that the majority of the population of these islands return home every day so utterly fagged out as to be incapable of giving serious attention to anything after the hour of 8 p.m. Half our theatres and more than half of our literature would come to an end if this were really true.

### In Touch With Program.

I am perfectly willing to agree that entertainment must form the staple of our evening's programme; but, after all, a normal person of reasonably catholic tastes can find entertainment in speech as well as in music, in prose as well as in verse. The B.B.C. have never taken the view that their duty is limited to purveying light entertainment. We have to fulfil various public duties and offer genuine service to good citizenship. We wish to keep our audience in touch with progress not only in music, drama and literature, but also in the domain of thought and knowledge. In reality, talk occupies a

very modest share of the day's activities. It claims about one-sixth of the average day's programme.

For those who are specially interested in talks we issue a printed syllabus of the winter series, and we shall be happy to send a copy of it to any listener who will send us a stamped addressed lookout envelope.

A few evenings ago, by way of introduction to my announcement of the Autumn Series of talks, I spoke of the difficulty of judging as to the popularity or otherwise of talks generally, since many of the letters on this subject were from people who disliked talks on principle. The others have not been slow to defend their tastes. Next morning upwards of 150 letters were waiting on my desk, and up to the moment of going to press, this number has increased to more than one thousand! This is independent of the letters received by the provincial stations—hundreds more having been received in Scotland.

### From 88 Times.

Among these there is not one dissenting voice from the chorus of calls for the continuance of talks as a vital factor in the programmes. These letters have come from all parts of the British Isles, and from people of all classes and followings, as the extracts hereunder will show.

### This is the case for the invalid:—

I am so glad we are going to have such interesting series this winter. As I am an invalid and confined to bed for many years, your talks are a great boon to me as I feel by means of them I can keep up interest in many subjects that otherwise I should be debarred from.

### Making Poetry Popular.

A schoolmaster stresses the value of modern literature:—

The inclusion of some good elocution items would be widely popular amongst school children. Personal experience has taught me that interest in a modern writer is greatly stimulated if the class have heard his voice over the wireless. Alfred Noyes was attacked with enthusiasm by one of my literature classes (average age thirteen) when they had listened to the magic of his speech in recitation of his own poetry.

A husband and wife study by means of wireless:—

We embrace the opportunity of expressing our warm appreciation of the excellent programmes of talks—they afford us so much pleasure and broaden our outlook, intensifying our interests in the Arts, Sciences and Nature, especially the latter.

### In Unexpected Quarters.

An interesting anecdote comes from Bradford:—

I may say that I am one of those listeners to whom the talks are the "sit-bits" of the evening, and I have found amongst the great majority of my friends who listen a similar liking for them, particularly the travel talks. One finds this in most unexpected quarters; for instance, some little time ago I overheard two workmen discussing the talk on the "Djebel Druses" in quite an expert manner, and the explanation of their keen observations thereon leaked out when I heard one state "Yes, when I was in Egypt—"

The war, I think, created interest to a tremendous degree in the four corners of the earth, for many people who previously were most apathetic on such things.

These represent but a few of the many listeners to whom we must offer our grateful thanks for their help in relieving us of any doubt as to the essential part played by talks in the broadcast programmes.



# Official News and Views. GOSSIP ABOUT BROADCASTING

## Thought Seeding by Radio.

PLANS are in hand for broadcasting a novelty of unusual interest on Wednesday, October 25th, at 10.30 p.m. According to present arrangements, it is proposed to suggest to all the ten million listeners of the B.B.C. that they should concentrate their minds on a series of special thoughts. The announcer from London Studio will indicate the sequence of these thoughts and the duration of each concentration. In a room specially prepared for the purpose, and absolutely removed from the Studio, a number of celebrities in various walks of life will endeavour to record the thoughts on which the listening public is concentrating.

At regular intervals, corresponding to the times at which each concentrated effort expires, those who are seated in the separate room will record on paper the impression dominant in their minds at that moment. The slips of paper will be folded and passed direct to the announcer, who will not open them until he is ready to communicate them to listeners. This experiment has considerable possibilities in a scientific sense, but it will no doubt also provide a measure of incitement for all concerned.

## "Matters That Matter."

An outstanding event of our season will take place on October 8th, at 10.10 p.m., when Dame Henrietta Barnett, who is already well known to listeners, will meet with Sir Oliver Lodge to hold a discussion before the microphone on "Matters That Matter." These two distinguished speakers promise to go deep into some of the questions that are occupying the public mind at present, and to throw light upon problems of life, death and immortality.

## Favourite Artists' Farewells.

Several well-known and popular artists are giving farewell performances before the microphone at London Station prior to leaving this country for tours and engagements in America and elsewhere. Miss Daisy Kennedy, the famous Australian violinist, will be heard on October 5th; Miss Norah Blaney and Miss Gwen Farrar on October 6th; Mr. Jack Buchanan, the popular comedian, on October 7th, and Miss Ella Shields, of music-hall fame, on October 13th. These special farewell performances will in each case take place after the second news bulletin, usually about 10.30 p.m.

## "The Bells of New York."

That ever-popular musical comedy, *The Bells of New York*, is to be broadcast from the London Studio by a touring company. This will probably take place in October, but the date has not yet been definitely fixed.

## Evensong at Worcester Cathedral.

A broadcast of special interest to Midland listeners will be the transmission by Birmingham Station of Evensong from Worcester Cathedral on Sunday, October 4th, at 4.0 p.m. The opening voluntary, sung by the Choir, will be "Come now, Saviour," by Bach, and the anthem, which is unaccompanied, will be "There is an Old Belief," by Sir Hubert Parry. The closing voluntary will be the overture, *Armida*, by Handel. The Choir is under the direction of Sir Ivor Atkins.

## Liverpool Civic Week.

Liverpool Civic Week, a period set aside usually to encourage good citizenship and civic pride, and to commemorate Liverpool's wide activities and interests, begins this year on October 5th. The Liverpool Station is co-operating in these celebrations and will broadcast a special series of programmes which should prove of interest to all listeners on Merseyside. The Lord Mayor of Liverpool, Alderman

Thomas Dowd, will open the proceedings with a talk on Civic Week, from the Studio on Monday evening, October 5th. The musical programmes will include a Symphony Concert from the Studio, when the Station Choral Society will perform Stanford's "Reverence," a nautical concert provided by the Cunard Steamship Co., and relayed from s.s. *Frankonia*; a big community singing demonstration to be broadcast from St. George's Hall, when Mr. Percy Pitt, Mr. Joseph Lewis and Mr. Gibson Young, will be conductors, and a popular concert provided by the Merseyside Radio Association.

## Storm and Calm.

There will be broadcast from London a special "Storm and Calm" programme on Monday, October 28th, from 8.0 to 9.0. The idea will be to convey the atmosphere of the equinoctial gales and the contrast of the period of calm which usually supervenes after these gales. A special radio play, entitled *The Three Fishers*, will be given during the period of the broadcast storm.

## Bishop of Durham to Broadcast.

The Rt. Rev. Dr. Hensley Henson, Bishop of Durham, will broadcast a talk from Newcastle about "Durham Cathedral," on Thursday, October 8th. This will be S.B. to other stations.

## Three Popular Mirth-Makers.

Among the popular stars who are appearing at London Station in the early part of this winter, are Mr. Arthur Wimperis, who has collaborated in many successful theatrical productions as a librettist, who will broadcast on October 9th, Mr. Max Darczewski, the pianist and composer, who will be heard on October 12th, and Mr. Melville Gideon, the popular "Co-Optimist," who will be at the Station on Saturday, October 3rd.

## Coming Manchester Features.

At Manchester Station, the programmes for the week beginning Sunday, October 4th, are full of variety and interest. Among the outstanding features are "A Dramatic Half-Hour," by the "2ZY" Dramatic Company, "Musical Comedy Memories," "A Scottish Night," and "One Hour at the Brighter Spot Cabaret." There will also be a Symphony Concert, including music by the "2ZY" Augmented Orchestra, and soprano and baritone songs by Miss Lily Allen and Mr. Leo Thistlethwaite, and a special pianoforte recital by Miss Marcelle Meyer.

## The Coming of a New Science.

An interesting series of talks on psychology is to be given by the Rev. J. Jordan, D.D., Litt.D., F.R.Hist.S., from the Hall Studio. The first talk, on Friday, October 9th, is entitled, "The Coming of a New Science." It dispels the popular conception that the study of psychology is a morbidly introspective business and deals with the laws and principles of psychology as applicable to everyday life.

## Famous Houses of the East Midlands.

Nottingham Station begins a series of talks on "Famous Houses and Churches of the East Midlands," on Tuesday, October 6th. Such famous houses as Chatsworth, Wingfield Manor, Haddon Hall, Welbeck Abbey, and Newstead Abbey will be dealt with, as well as the most famous churches of the district.

## "Leaves from Ossian."

In the Feature Programme, on October 9th, Bournemouth will include one of Mme. Liza Lehmann's later and less-known compositions, "Leaves from Ossian." These settings have not hitherto come prominently before listeners, who are familiar with many other examples of this noted composer's work. Miss Kate Winter

(soprano), Miss Esther Coleman (contralto), Mr. Eric Greene (tenor), and Mr. Roy Henderson (baritone) will be the vocalists, and they will be supported by the Bournemouth Augmented Orchestra and the "GBM" Chorus.

## Zoological Music.

The title of an amusing and original programme offered by Belfast on Tuesday, October 8th, at 7.30, is "An Hour of Zoological Music," and the programme will include the performance of Saint-Saëns' "Carnival of Animals." This will be succeeded, at 8.30 p.m., by a lecture recital on Shakespeare's Songs, by Mr. Richmond Noble and Mr. John Vine, who have both specialised in this subject. After this will follow, at 9.30, half-an-hour of dance music.

## More Empire Phono-Flights.

The series of "Empire Phono-Flights" which Glasgow Station instigated, and which have proved so popular, will be continued on Monday, October 5th, when that concerning New Zealand will be broadcast. The programme will be run on the lines of previous radio visits to our Dominions, and three representative singers will sing songs of the country, including several Maori songs never before performed in Great Britain. These two favourite speakers, Mr. Augustus Beddie and Mr. Hubert Tatlock, appear again, and, by permission of the High Commissioner for New Zealand, Mr. H. F. B. Drew will act as guide.

## Aberdeen Station's Birthday Programme.

Aberdeen Station is to have a birthday programme on Saturday night, October 10th. A certain amount of mystery is attached to this evening's fare, for its nature is to be deduced by listeners from the lines in Milton's *L'Allegro*. Indeed, the perusal of this poem will be a fitting preparation for the events of the evening.

## "School for Scandal."

The first part of the concert at Plymouth Station, on Friday, October 9th, will be an "Old Time Programme," followed by "Twentieth Century." Two West Country favourites, Miss Florence Hoxten (soprano), and Mr. Archibald Bellard (bass-baritone), will contribute suitable vocal numbers, while Miss Delsie Elgar and Mr. Ian Shepherd will read excerpts from Sheridan's famous *School for Scandal* and R. C. Carton's comedy, *The Ninth Wave*. The City Dance Orchestra, also known to local listeners, and Mr. Jack Train, entertainer, will take part in the modern section of the programme.

## A Dramatic Programme.

On the evening of Friday, October 9th, Edinburgh Station will present a dramatic programme which will include the popular reciter, Mr. Augustus Beddie, who will recite "Tannus Tosh, Bandle," by Joseph Loring Waugh. Later in the evening *The Monkey's Paw*, by W. W. Jacobs, dramatised by Louis N. Parker, will be performed. The musical side of the programme will be given by Miss Ella Gardner (soprano), and by Mr. Herbert Moore's Light Orchestra, which will play works by Verdi and Saint-Saëns, in recognition of the anniversary of these two composers, which falls on October 9th.

## Two Mendelssohn Concertos.

In addition to other favourite orchestral works, such as the Rimsky-Korsakov *Capriccio Espagnol*, the instrumental concert at Glasgow Station on Wednesday, September 30th, will include two Mendelssohn concertos. Miss Daisy Kennedy will play the violin concerto and Mr. Edward Isaacs will play the G Minor Concerto for piano and orchestra.



# PEOPLE YOU WILL HEAR THIS WEEK.



Mrs. KATHERINE BACON (Pianist) will broadcast from London on September 27th.



Miss DAISY KENNEDY, the famous violinist, is to play at the Special Concert on September 28th. (S.B. to all Stations except "S.W.")



Mrs. MILDA OEDERICH (Pianist) is to play at London on September 30th.



Mr. MELVILLE GIDEON, the "Co-Optimist," who will broadcast from London on October 2nd. (S.B. to all Stations.)



Mr. DONALD CALTHROP, the actor and producer, whose recital is the Weekly Feature of London Station on September 30th.



Mr. EASTHOPE MARTIN, the well-known song-writer, will conduct a programme of his own compositions on September 30th from London. (S.B. to other Stations.)



Mr. MILES MALLETSON, the playwright and actor, who will broadcast in Gaismith's "She Stoops to Conquer" L.E. from London to other Stations, on October 1st.



Miss SHEILA KAYE-SMITH, the distinguished novelist, will be among the speakers at the Forum Club Dinner on October 1st, to be heard by Daventry listeners.



Mr. PERCY PROSTON, who directs the Station Quintet at Leeds-Bradford on October 1st.



# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

## VERDI'S "OTHELLO," ACTS II. and III.

(DAVENTRY, THURSDAY.)

VERDI was seventy three years old when his Opera, *Othello*, appeared. Sixteen years had gone by since he had last produced an Opera. He was to produce yet another, *Falstaff*, in 1893, when he was in his eightieth year, and these last two, *Othello* and *Falstaff*, are everywhere held to be his greatest works.

Shakespeare's tragedy, *Othello*, is followed very closely in Verdi's Opera. When the Opera opens, the Moor, Othello, general in the Venetian army of the fifteenth century, has already married the high-born Desdemona of Venice. He brings her with him on an expedition to Cyprus. Othello has aroused the jealousy of his confident, Iago, by promoting the lieutenant Cassio over him. Iago plans the fullest revenge, and begins by involving Cassio in a brawl and having him deprived of his post.

### ACT II.

Iago's aim is now to make Othello doubt the faithfulness of Desdemona. The setting of this Act is a hall on the ground floor of the Castle, with a colonnade and a garden at the back.

First of all, Iago (*Baritone*) enters the hall with Cassio (*Tenor*) and in a brief talk advises him to tell Desdemona to plead for his reinstatement.

Cassio goes out, and Iago sings his famous "Credo"—*I believe in a cruel God* (that is the literal translation; the translation generally used for performance begins *Credo in God*).

As he finishes, Desdemona is seen walking in the garden with Emilia (Iago's wife and Desdemona's attendant). Iago soliloquises as he sees Cassio join them.

OTHELLO (*Tenor*) now enters, just in time to catch sight of Cassio taking leave of Desdemona. In a long scene, Iago subtly, but thoroughly arouses in Othello suspicion of these two. At the end of this scene, the people of the island and the sailors through the garden bringing gifts to Desdemona, and singing.

DESDEMONA (*Soprano*) presently enters the Hall, and Othello is much stirred by his love for her; but his suspicions are roused in earnest when she begins to plead for Cassio, and he repels her moodily.

EMILIA (*Messa-Soprano*) has come in with Desdemona, and picks up her mistress's handkerchief, which has fallen to the ground. The dialogue between Othello and his wife now develops into a QUARTET. Desdemona, with the humblest contrition, asks for pardon, if she has ever unwittingly offended, and vows her unbroken love; Othello broods over their love.

Iago wrenches the handkerchief from his wife; while she, Emilia, asks what evil he is planning. The two women go away, and Othello continues to brood. Suddenly his patience gives way and he turns fiercely on Iago, and flings him to the ground, telling him to prove his suggestion.

By and by Iago tells of Cassio's talking in his dreams of Desdemona, and of his having a handkerchief of hers in his possession.

Othello's frenzy is now complete, and he kneels and calls on "gander marble heaven" to witness his oath of vengeance. Iago joins his oath to Othello's.

### ACT III.

Iago and Othello are in the Great Hall of the Castle. After a HEAVY (*Bass*) has announced the approach of the Venetian Ambassador, the two men exchange a few words. Iago withdraws, and Desdemona enters, and there follows a long scene between her and Othello. He demands the handkerchief, which she cannot

produce. Othello is by turns ferocious, urgent and ironical; Desdemona is perplexed and distressed. She is, finally, thrust aside.

After a soliloquy by Othello, overcomes with grief, Iago returns to tell him to hide and observe Cassio, who is coming. Othello retires as Cassio enters.

Iago now cunningly contrives a suggestive conversation with Cassio for Othello to overhear. Cassio produces Desdemona's handkerchief, which he has found in his room. The Scene ends with a Trio. Iago and Cassio apostrophising the handkerchief, Othello (in the background) crying out against their treason.

Soon trumpets are heard on all sides, proclaiming the arrival of the Venetian envoys.

LONOVINO (*Bass*), the Ambassador, is loudly acclaimed by the people. He delivers a despatch to Othello, in which the Venetian Government recall him, appointing Cassio in his place.

The whole of Othello's party is present, including Desdemona. Othello is fast losing all self-control, and the others, astonished and puzzled, have to restrain him.

When Othello seizes his wife furiously, she falls to the ground, and sings *Ten, presto! here I lie in the dust*. A big "ensemble" follows; consternation and foreboding are expressed by Desdemona, Emilia, Cassio, Lodovico (*Tenor*, a Venetian gentleman, secretly in love with Desdemona), Lodovico and the People; Iago urges Othello on to vengeance.

At last, Othello rises with a shout, and drives away the horrified crowd. Behrion, left alone with Iago, he falls in a swoon. The crowd is heard outside crying *Hail, hail, Othello!* Iago stands over the motionless body; *See here the Lion!* he says.

## MENDELSSOHN'S VIOLIN CONCERTO.

(GLASGOW, ABERDEEN, EDINBURGH and DUNDEE, WEDNESDAY; BELFAST, FRIDAY.)

Mendelssohn's only Concerto for Violin and Orchestra is among the most popular of all Concertos. It deserves its popularity, for it is a light-hearted, pleasurable work, and while there is plenty of delicate elaboration in the Solo part, the musical value hardly ever fails.

The three Movements of the work are intended to be continuous, but a break is often made after the First Movement.

I.—*Very quick, impassioned*. There are two Main Tunes in this Movement. The first is given out at once, at a high pitch, by the Solo Violin. The Second (which is delayed for some time) is a placid melody played by a quartet of Flutes and Clarinets (Clarinets at first on the top), while, below, the Soloist sustains his lowest note. Most of the Movement is made out of these two Tunes. At the end, if there is no break, a Bassoon is left suspended on a long-held note, which leads into—

II.—*Moving gently*. After a few introductory bars, the Solo Violin begins a long, tranquil "Song without words."

III.—Following on the Second Movement, there is a passage of meditation and indecision for Strings (led by the Soloist), then, with a preliminary fantasy, we are plunged into the lightest, most delicate, fleet-footed of dances.

## The Only World-Programme Paper.

See the

## RADIO SUPPLEMENT

For Dominion and Foreign Programmes,  
Every Friday ——— 2d.

# Listeners' Letters.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest and variety. The Editorial address is 5-11, Southampton Street, Strand, London, W.C.2.)

## For Women Listeners.

DEAR SIR.—It would be a great boon to women if the afternoon Concerts of the B.B.C. were to begin at three o'clock, instead of four o'clock, as at present. Many mothers of young families get a quiet hour at this time of the day, when the housework is done and the children are at school and they can sit down to needlework or knitting. As things are now, no sooner do the mothers begin to listen at four o'clock than the children arrive home from school, clamouring for their tea, and there is no more quiet.

Yours, etc.,

Merton.

"A MOTHER OF FOUR."

## Too Late?

DEAR SIR.—Do you not think that the Weather Forecast is broadcast too late in the morning? By 10.30 a.m. the average farmer has started his men to work, so that the forecast is no use to him. I propose a time between seven and eight o'clock.

Yours, etc.,

Little Herford, Salop.

P. C. PRICE.

## To Encourage Young Composers.

DEAR SIR.—Would-be composers have great difficulty in getting their works performed, and here is where the B.B.C. can be of service in helping and encouraging them.

Why not devote, say, one night per month to the performance of these compositions and invite composers to submit their music, which might be passed by the B.B.C. Musical Committee as being suitable and worthy of being broadcast?

I am sure if this matter could be arranged, it would not only encourage composers to develop their musical gifts, but be interesting to the listener.

Yours, etc.,

"CHIEF D'ORCHESTRE."

## All In English?

DEAR SIR.—In a recent issue of *The Radio Times*, Mr. James Johnson makes a suggestion that operas should be broadcast in English. I would go still further and suggest that all songs should be broadcast in English.

Yours, etc.,

Reading.

W. H. C.

## Names for Radio Sets.

DEAR SIR.—Referring to your correspondent's request for a new short name for a receiving set, I suggest "Receptor," which is from a single quite good Latin root, "receptio"—I receive.

Yours, etc.,

Durwen.

ALEX. MACIVER.

## "Radiophone"?

DEAR SIR.—As a new name for a receiving set I suggest "Radiophone" as being appropriate.

Yours, etc.,

Shirley, Southampton. Wm. R. WILKINS.

## Church Bells by Radio.

DEAR SIR.—I see that further transmissions of church bell ringing are to be made. Why not some of the beautiful peals of bells in London? Some of these rings are the finest in the country. No doubt the authorities of St. Martin's, Trafalgar Square, and other London churches could arrange with their ringers to give listeners some real bell music, such as can be obtained from such methods as Stedman, Double Norwich, etc.

Yours, etc.,

Horton.

H. C. CRANFLEIGH.

(Continued on the facing page.)



## Listeners' Letters.

(Continued from the facing page.)

### Learning French by Radio.

DEAR SIR,—I want to make a suggestion concerning French for students. We insular people hear so little of the real French language spoken that very few even well-educated students are good listeners at present. A talk in French is just a little above most of us.

On the other hand, a short story or passage read from a book is received with joy. The two short stories by Daudet, "The Last Lesson," and "Le Mort du Dauphin" were exactly what students need. To hear the story well read in real French, while the eye follows the page with complete perception is a most instructive lesson for young students.

The book should be continuous, as many of those who need the help most are not able to buy French books galore. Such a reading for twenty minutes once a fortnight would be much and widely appreciated, and would be a real service to international goodwill.

Yours, etc.,

Northampton.

A. E. MOORE.

### A Choice of Stations.

DEAR SIR,—I would like to suggest how steps might be taken to give broadcasting a wider appeal.

It seems that there is room, under the present facilities of the B.B.C., to give a variety by means of a choice of stations. Living in a town near to Sheffield, Leeds, Nottingham, and Manchester, I often find that all these stations are relaying one programme, and that the same as Daventry, which is within the reach of a crystal set from here.

It seems unfortunate that stations within reach of a crystal set from Daventry should give the same programme. The ideal of catering for small sets is not only generous and democratic, but also necessary, since it leaves less chance for one-valve holders to oscillate by tuning in for distant stations. Sheffield and Nottingham should not only avoid relaying Daventry's programme, but should avoid both relaying the same programme. When Nottingham relays Aberdeen, Sheffield should relay London, these two relay stations being next-door neighbours (except when there is a special programme).

At present, we have a group of stations in the same area all giving the same programme, and this is wasteful duplication when two such stations can be reached by a small set. If two or three good programmes were relayed each night and no one of them delivered to next-door neighbours in stations, and if each of these programmes were of a quite different nature, those who would be dissatisfied would be negligible in number.

Yours, etc.,

Chesterfield.

EDWIN H. BOYCE.

### S.S. on Saturday.

DEAR SIR,—Referring to the letter of "A. B. P." may another sufferer express the exasperation occasioned by the Daventry Station's persistent avoidance of the Saturday-night's London programme, which provides a light and amusing face particularly suitable to an end-of-the-week frame of mind?

Those who, to escape the almost incessant *Morne* on the shorter wave-lengths, tune in Daventry, are switched off on this evening to another station giving a programme often entirely opposed in spirit to that offered by London, and it would seem desirable that the Director of Programmes should unbind, and abandon, for at least one night, his ambition of wishing always to educate the provincial public, who would occasionally like to join in the mirth.

Yours, etc.,

Painouth.

M. B.

# Voices and Brick Walls.

By Lionel Logue.\*

THE above title may be a little puzzling, as, at the first glance, there seems very little analogy between such a beautiful thing as the trained speaking voice and such prosaic things as brick walls.

Do not think that it is like the curate's riddle: "What is that which has legs—creeps up walls, carries its house on its back—and barks like a dog?" the answer being "a snail."

But when it was pointed out to the curate that a snail does not bark like a dog, he replied that he had put that in himself to make the riddle harder!

### Do You Breathe Correctly?

Now, in this instance, the brick walls are not mentioned to make it harder; but rather that you may realize that they are there when the following courses are open to you—

You may go over them; walk around them; or, better still, avoid them altogether.

It seems almost incredible that such a natural thing as good speech should be so very often produced in such an unnatural way. If you ask any recognized teachers of voice production how many of their students breathe correctly, you will be astounded at the reply. I am certain that it will not be one per cent.; therefore, we come to our first brick wall—Defective Breathing.

We can safely say that this is the main defect of those who have to become efficient with the voice—therefore, the way to avoid the first brick wall is to breathe correctly.

### Hard to Listen To.

Look around you and listen to the voices you hear—hoarse, rough, indistinct, and most un-musical. They can all be put in the same category as the performance of a friend of mine who was a brilliant pianist, and whose work once took him to a railway construction camp. At the local hotel, one Saturday evening, he played the usual jazz and popular melodies. At length, one of his friends asked him to play something good and, being in an artistic mood, he responded with one of Chopin's Ballads. Finishing, he sat for a moment and there was a long pause. Finally, a long, lanky platelayer, who had listened impassively, said:—

"Say, mate, is that hard to play?"

My friend replied: "Yes, very hard!"

"Well, you can take my word, it's harder to listen to!" So with strained voices, they are, indeed, hard to listen to, and the well-modulated, sweet-toned voice is the exception, and not, as it should be, the rule.

The second brick wall we come to is Defective Voice Production.

### Ills That Follow.

Even after the breathing is conquered, the voice can be spoilt in production, that is, being taken through the vocal ligaments in an incorrect way. The ills that follow bad voice production are very great—the harsh, unmusical voice which so often carries with it a perpetual sore-throat—the voices that are too high, and too low—the voice that is perpetually husky, and it is possible to produce a voice so incorrect as to produce aphonia—that peculiar state of only being able to speak in a whisper and in some severe cases not being able to speak at all. This is caused by the vocal ligaments going out of action, or, as it is generally called, not vocalizing.

The work of coaxing the voice back under these conditions is most fascinating, and the reward of hearing in a few weeks a well-modulated voice where, before, there was only a faint whisper, is gratifying to both patient and specialist.

\* In a Talk from London.

The third brick wall is: Incorrect Pronunciation and Enunciation.

These two faults are of the greatest nature. Of what use is the sung or spoken word unless it can be heard and understood? As a boy, at church, I often wondered why the soloist used to sing so enthusiastically about such a mundane thing as

"Bringing in the sheaf,"

and it was only years afterwards, when I read the lines for myself, that I realized that he meant "Bringing in the sheaves."

### Torture of the Spoken Word.

Nothing is more distressing than defective speech when it reaches the magnitude of a stutter or a stammer. I know of nothing which will build as huge a "brick wall" as this defect; the only consolation being that, with hard work upon the part of the student, it can now be cured in about three months; but the ignorance that is shown under this head is appalling.

People who have these defects can, in most cases, sing quite easily and about at games without any difficulty; but the ordinary procedure of buying a tram-ticket or asking to be directed in the street, is untold agony.

Those who had to deal with these cases during and after the war know what a tremendous aid Vocal Therapy was and is—by bringing them the relief of the sung word from the torture of the spoken one.

### "Dandy" Accents.

People who are slightly deaf can generally hear those who, when speaking to them pronounce their words distinctly and slowly, much better than those who shout and depend upon the volume of sound to do the work. A slow, distinct enunciation is to be preferred at all times.

In the United States, some years ago, I had occasion to accompany an Australian to purchase a pair of boots. The salesman took a long time, trying on unnecessary pairs, until we were both irritable and tired, and my friend firmly insisted upon leaving with the last pair tried on—whereupon, grasping his ankle, the salesman leaned back and in a burst of confidence, said:—

"I could listen to you talk all night—you've got the dandiest accent I've ever heard!"

He was probably the first Australian he had ever listened to.

### The High Road to Perfect Speech.

I am sorry to say that "dandy" accents are not common around us—the brick walls account for most of them.

The secret of the whole thing is the ability to understand just what is wrong, and work hard to eradicate the fault.

Unfortunately, the ordinary man is very often not conscious of his own speech defects—like the poor, they are always with him—and his friends are too kind to point them out—and it is only when he gets under a specialist or teacher, whose business it is to be candid, that he discovers what a trial he must have been to his long-suffering friends.

A little argument upon the subject of your speech defect can do no harm, particularly if it be with one who understands the curative work. He will be able to point out to you all the obstacles, and if you ease to the ground the brick walls of Defective Breathing, Bad Voice Production, Incorrect Pronunciation and Enunciation, you are indeed on the high road that leads to the open fields of pure and perfect speech.



# PROGRAMMES FOR SUNDAY (Sept. 27th.)

The reproduction of these Copyright Programmes is strictly reserved.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on the facing page.

**2LO LONDON 365 M.**

Wagner Concert.  
S.B. to other Stations.  
WALTER HYDE (Tenor).  
THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by PERCY FITZ.  
Part I.  
3.30-4.30.

THE ORCHESTRA.  
Overture, "Die Feen."  
Ballad Music, "Hilse."  
WALTER HYDE.  
"Lohengrin's Narration."  
THE ORCHESTRA.  
Prelude and Closing Scene, "Tristan and Isolde."

4.30.  
"RIDERS TO THE SEA."  
A Play by J. M. Synge.  
Maurya, an Old Woman

CLARE HARRIS  
Barley, her Son ..... LIONEL SCOTT  
Cathleen, her Daughter  
CATHLEEN MCCARTHY  
Nora, a Younger Daughter  
MARY O'FARRELL  
Men and Women.  
Scene: An Island off the West Coast of Ireland.

Part II.  
4.50-5.30.  
WALTER HYDE.  
The Prize Song ("The Masteringers").  
THE ORCHESTRA.  
Prelude .....  
"Kingsor's Magic Garden" ..... ("Parsifal")  
"Good Friday Music" .....  
"Dedication March."

Religious Service.  
S.B. to other Stations.  
5.30.—Hymn, "Now Thank We All Our God"  
(Harvest Festival) (A. and M., No. 379).  
Bible Reading.  
Antiphon, "O Praise God in His Holiness"  
John Weldon  
Address by the Rev. F. W. NORWOOD,  
D.D., of the City Temple, London.  
Hymn, "Come, Ye Thankful People,  
Come" (A. and M., No. 382).

THE J. H. SQUIRE CELESTE OCTET.  
Leader and Solo Violin,  
BERNARD KILLICK.  
At the Piano, FRANK BEADE.  
Under the Personal Direction of  
J. H. SQUIRE.  
GWLADYS NAISH (Soprano).  
KATHERINE BACON (Solo Pianoforte).  
S.B. to other Stations.

9.0. THE OCTET.  
"Reveries of Grief" ..... Scott  
GWLADYS NAISH.  
"A Little Bird" ..... Parsons  
KATHERINE BACON.  
Berceuse ..... Chapman  
"Nella" Waltz ..... Delibes-Delucchi  
THE OCTET.  
Poem (in D Flat) ..... Fibich  
Friedrich  
GWLADYS NAISH.  
Aria, "Gloria d'Amore" (Queen of the  
Night's Song) ("The Magic Flute")  
Mocart

THE OCTET.  
"Under the Willows" ..... K. A. Wright  
KATHERINE BACON.  
Schwan Song "A Midsummer Night's  
Dream" ..... Mendelssohn-Batchman

Etude en Forme de Valse .... Saint-Saëns  
10.0.—TIME SIGNAL FROM GREENWICH.  
WEATHER FORECAST and GENE-  
RAL NEWS BULLETIN. S.B. to all  
Stations. Local News.

10.15. GWLADYS NAISH with the Octet.  
"Hear Ye! Israel" ("Elijah")  
Mendelssohn

THE OCTET.  
"Si mes vers" ("If My Thoughts")  
Hahn  
"Narcissus" ..... Numa  
GWLADYS NAISH with the Octet.  
"There is a Green Hill" ..... Squire  
10.30.—Close down.

**5IT BIRMINGHAM. 479 M.**

3.30-5.30.  
Autumn, and Thanksgiving for Harvest.  
THE STATION AUGMENTED  
ORCHESTRA

and  
REPERTORY CHORUS.  
Conducted by JOSEPH LEWIS.  
JAMES HOWELL (Bass).  
THE ORCHESTRA.

Overture, "Autumn" ..... Grieg  
Movement from Suite, "Arvalia," "An-  
tunne" ..... Larome  
THE CHORUS and ORCHESTRA.  
Anthem, "Ye Shall Dwell in the Land"  
Stainer

THE ORCHESTRA.  
"Harvest Home" (from "The Months")  
Cowen  
JAMES HOWELL.

Aria, "Behold the Wide Extended Meads"  
("Autumn") ..... Haydn  
THE ORCHESTRA.  
"Autumn" (from "The Seasons")  
German

"Serenade d'Antoine" .... Chamade  
JAMES HOWELL.  
Aria, "The Seed Shall Be Prosperous"  
("Narcissus") ..... Costa  
THE ORCHESTRA.  
Lullaby, "Autumn Evening" ..... Enjig  
THE CHORUS and ORCHESTRA.  
"Harvest Cantata" ..... Garrett

7.45.—The Bells of St. Martin's Church, Bir-  
mingham.

8.0. Religious Service.  
Conducted by  
The Rt. Rev.  
BISHOP RAMLTON BAINES, D.D.  
Relayed from the Cathedral.

8.45. Concert.  
MAVIS BENNETT (Soprano).  
GEORGE PIZZEY (Baritone).  
FRANK CANTELL (Solo Violin).  
THE "5IT" OCTET.  
THE OCTET.

Part Song, "Hymn of the Homeland"  
Sullivan  
MAVIS BENNETT.  
"When Celis Sings" ..... Frank Moir  
"Damon" ..... Mac Stange  
THE OCTET.

Part Songs—  
"Ay Winkin O!" ..... Robertson  
"It Was the Time of Roses" .....  
FRANK CANTELL.  
Romance, Op. 26 ..... Svendsen  
THE OCTET.

"God is a Spirit" ..... Bennett  
GEORGE PIZZEY.  
"My Song is of the Sturdy North"  
German  
"A Warwickshire Woeing" ..... James  
THE OCTET.

Part Song, "O Hush Thee, My Babe"  
Sullivan  
MAVIS BENNETT.  
"Villanelle" ..... Delf Acqua  
"A Blackbird Song" ..... Michael Head  
THE OCTET.  
"Cast Thy Burden" ("Elijah")  
Mendelssohn

GEORGE PIZZEY.  
"O Mistress Mine" ..... Quilter  
"Sea Fever" ..... Ireland  
THE OCTET.

Part Song, "The Long Day Comes"  
Sullivan  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London. Local News.

10.15. FRANK CANTELL.  
"Chant du Soir" ..... Schumann  
10.25.—Close down.

**6BM BOURNEMOUTH. 386 M.**

WYNNE AJELLO (Soprano).  
ERNEST HARGREAVES (Tenor).  
MARY LEWIS (Harp).  
REGINALD S. MOUAT (Violin).  
THE ROYAL BATH HOTEL STRING  
ORCHESTRA.

Relayed from King's Hall Rooms.  
THE ORCHESTRA.

4.0. "Marche Militaire" ..... Saint-Saëns  
Excerpts from "Coppelia" ..... Delibes  
4.20. ERNEST HARGREAVES.

"On With the Motley" ..... Leoncavallo  
4.25. WYNNE AJELLO, REGINALD S.  
MOUAT, MARY LEWIS.

"Serenade" ..... Beethoven  
"Villanelle" ..... Delf Acqua  
"Aspiration" (Nocturne) ..... Chopin

THE ORCHESTRA.  
Selection, "La Bohème" ..... Puccini  
4.35. ERNEST HARGREAVES.

"O Mistress Mine" ..... Quilter  
"Blow, Blow, Thou Winter Wind" ..... Quilter  
4.55. REGINALD S. MOUAT and  
MARY LEWIS.

"Elegie" ..... Massenet  
WYNNE AJELLO.

"Shepherd, Thy Dreaming Vary"  
Love Wilson  
"If I Were a Lark" ..... Chabrier  
"Yea or Nay" ..... A. L.

THE ORCHESTRA.  
Minuet in E Flat ..... Mozart  
"Iona" (A Highland Lament)  
Gilbert Stacey

Gopak (Russian Dance) .... Moussorgsky  
5.30. WYNNE AJELLO, REGINALD S.  
MOUAT, MARY LEWIS.

"Ave Maria" ..... Schubert  
"Pavane" ..... Debussy  
"Serenade" ..... Schubert

ERNEST HARGREAVES.  
"A Little Wood" ..... Hubert Hindell  
5.45-6.0. THE ORCHESTRA.

Overture, "William Tell" ..... Rossini  
6.30-7.30.

Religious Service.  
Relayed from  
St. Andrew's Presbyterian Church.  
The Rev. J. STEPHENS ROOSE, M.A.

Schubert and Mendelssohn.  
(1797-1828) (1809-1847).  
ENID CRUICKSHANK (Contralto).  
NORA BRADBURY (Pianoforte).  
COLIN ADAMS (Tenor).  
THE WIRELESS AUGMENTED  
ORCHESTRA.  
Conducted by

Capt. W. A. FEATHERSTONE.  
THE ORCHESTRA.  
Symphony No. 4, "The Tragic" ..... Schubert

Adagio molto; Allegro vivace; Andante.  
8.20. COLIN ADAMS and ORCHESTRA.  
Recit., "Ye People, Hear"  
Your Hearts ..... ("Elijah")

Air, "If With All Your  
Hearts" ..... Mendelssohn  
Recit., "Sing Ye Praises"  
Air, "He Counteth All Your"  
Sorrow ..... Mendelssohn

THE OCTET.  
8.30. ENID CRUICKSHANK.  
"Death and the Maiden"  
"The Erl King" ..... Schubert  
"The Wanderer"

8.40. NORA BRADBURY.  
Second Movement, "Wanderer"  
Fantasia ..... Schubert  
"Moment Musical" ..... Schubert



# Sunday's Programme.

(Continued from the facing page.)

8.50.	THE ORCHESTRA.
Symphony No. 4, "The Tragic".....Schubert	
9.10.	ENID CRICKSHANK.
"On Wings of Song".....Mendelssohn	
"Cradle Song".....Mendelssohn	
"The Witches Song of May".....Mendelssohn	
9.20.	COLIN ADAMS.
"Hark, Hark, the Lark".....Schubert	
"Who is Sylvia?".....Schubert	
"Fidelius Maiden".....Schubert	
"Impatience".....Schubert	
9.20.	NORAH BRADBURY and ORCHESTRA.
Concerto in G Minor.....Mendelssohn	
10.0.	WEATHER FORECAST and NEWS.
S.B. from London. Local News.	
10.15.	ENID CRICKSHANK.
"Ave Maria".....Schubert	
10.20.	COLIN ADAMS.
"Then Shall the Righteous Shine Forth".....Mendelssohn	
"High".....Mendelssohn	
10.30.	Close down.
5WA	CARDIFF. 353 M.
3.30-5.30.	Programme S.B. from London.
8.30-10.30.	Programme S.B. from London.
10.30.	"The Silent Fellowship."
11.0.	Close down.
2ZY	MANCHESTER. 378 M.
3.30.	THE CULCHETH MILITARY BAND.
Conductor—SETH SHAW.	
ESTHER MITCHELL (Contralto).	
JOSEPH MARKHAM (Tenor).	
THE BAND.	
March, "Pavane".....Debussy	
Overture, "Charles VI.".....Debussy	
ESTHER MITCHELL.	
"Beloved, It Is Mine".....Debussy	
"A Psalm of Life".....Debussy	
THE BAND.	
Duet for Flute and Clarinet, "Lo, Here the Gentle Lark".....Debussy	
Polonaise, "Musette".....Debussy	
JOSEPH MARKHAM.	
"Let Up Your Heads".....Debussy	
"Prayer" ("Blind").....Debussy	
THE BAND.	
Suite.....Debussy	
ESTHER MITCHELL.	
"O Love From Thy Power".....Debussy	
"The Way, The Life".....Debussy	
THE BAND.	
Selection, "Atila".....Debussy	
JOSEPH MARKHAM.	
"An Irish Love Song".....Debussy	
"Tune, You Old Gipsy Man".....Debussy	
"Linden Lea".....Debussy	
THE BAND.	
Idyll, "The Mill in the Forest".....Debussy	
"Grand Military Tattoo".....Debussy	
5.30-5.45.	Music for the Children.
8.0.	S. G. HONEY: Talk to Young People.
8.30-10.30.	Programme S.B. from London.
5NO	NEWCASTLE. 403 M.
3.30-5.30.	Programme S.B. from London.
8.30-10.30.	Programme S.B. from London.
2BD	ABERDEEN. 495 M.
3.30-5.30.	Programme S.B. from London.
8.30-10.30.	Programme S.B. from London.
5SC	GLASGOW. 422 M.
3.30-5.30.	Programme S.B. from London.
8.30-10.30.	Programme S.B. from London.
THE STATION ORCHESTRA:	
Conducted by H. A. CARRUTHERS.	
MILLER REID (Bass-Baritone).	
THE ORCHESTRA.	
9.0.	Overture, "Son and Stranger".....Mendelssohn
Symphonic Suite "Laird".....Chapman	
9.10.	MILLER REID.
"Ave Maria".....Percy Knoll	
"Hail".....Bischoff	
"God, My Father".....Dubois	
THE ORCHESTRA.	
"Summer Song".....Schumann	
10.0.	WEATHER FORECAST and NEWS.
S.B. from London. Local News.	
10.15.	MILLER REID.
"O Star of Eve".....Wagner	
"Within Those Hallowed Bowels".....Macart	
10.25.	THE ORCHESTRA.
"Petite Suite".....Debussy	
"Benedictus".....Mendelssohn	
10.45.	Close down.

# HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## DAVENTRY.

SXX 1,600.

SUNDAY, September 27th.

10.30 a.m.	Time Signal from Big Ben and Weather Forecast.
1.30-5.30.	Programme S.B. from London.
8.30-10.30.	Programme S.B. from London.

MONDAY, September 28th.

10.30 a.m.	Time Signal from Big Ben and Weather Forecast.
1.0.	Time Signal from Greenwich.
3.15-11.0.	Programme S.B. from London.

TUESDAY, September 29th.

10.30 a.m.	Time Signal from Big Ben and Weather Forecast.
1.0-2.0.	Programme S.B. from London.
3.15-8.0.	Programme S.B. from London.

8.0-8.15.

Veronica Brady.

In Selections from her Musical Comedy Repertoire.

8.15.	Act II. of the Opera, "Tannhauser" (Wagner).
	Performed by the BRITISH NATIONAL OPERA COMPANY.
	Relayed from the Theatre Royal, Glasgow.

9.15.	Works by Bernard Van Dieren.
	JOHN GOSS (Baritone).
	THE KITCHER STRING QUARTET:
	SAMUEL KITCHER (1st Violin);
	GEORGE WHITTAKER (2nd Violin);
	HAROLD BERRY (Viola);
	AMBROSE CAUNTLETT (Violoncello).

JOHN GOSS.

Song from "The Consul".....Shelley	
"Maiden's Song".....Bischoff	
"Below".....Anon., 16th Century	

THE QUARTET.

Movements 2 and 4 from the Third String Quartet.

JOHN GOSS.

"O Grand Je Dore".....Victor Hugo	
"With Magerlein Gentil".....Skellon	
"Weep You No More, Sad Fountains".....Anon., 16th Century	

10.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 30th.

10.30 a.m.	Time Signal from Big Ben and Weather Forecast.
1.0.	Time Signal from Greenwich.
3.15-8.15.	Programme S.B. from London.
8.15.	Music to "A POLISH WEDDING".....Kopplinsky
	Relayed from the Royal Opera House, Covent Garden. (Pavlova Season.)
9.3-11.0.	Programme S.B. from London.

THURSDAY, October 1st.

10.30 a.m.	Time Signal from Big Ben and Weather Forecast.
1.0-2.0.	Programme S.B. from London.
3.15-7.50.	Programme S.B. from London.
7.50.	Acts II. and III. of the Opera, "Othello" (Verdi).
	Performed by the BRITISH NATIONAL OPERA COMPANY.
	Relayed from the Theatre Royal, Glasgow.

2.15.	Speeches at the Dinner of the AUTHORS' AND JOURNALISTS' SECTIONS of the Forum Club.
-------	---

Four-minute Speeches will be made by several of the following who will be present:—

Miss SHEILA KAYE SMITH, Miss ELINOR MORDAUNT, Miss NORA HEALD, Miss REBECCA WEST, Sir PHILIP GIBBS, Major HAY BEITH (Ian Hay), Sir BASIL CLARKE, Sir JOHN FOSTER FRASER, Mr. ALAN WAUGH, Mr. MICHAEL SADLER, The Rt. Hon. T. P. O'CONNOR, M.P.

10.0-11.30.—Programme S.B. from London.

FRIDAY, October 2nd.

10.30 a.m.	Time Signal from Big Ben and Weather Forecast.
1.0-2.0.	Programme S.B. from London.
3.45-11.0.	Programme S.B. from London.

SATURDAY, October 3rd.

10.30 a.m.	Time Signal from Big Ben and Weather Forecast.
1.0.	Time Signal from Greenwich.
4.0-8.0.	Programme S.B. from London.
8.0-10.0.	Programme S.B. from Glasgow.
10.0-12.0.	Programme S.B. from London.

## Index to the Week's Programmes.

		Page.			Page.
LONDON	Sunday	8	CARDIFF (Contd.)	Thursday	10
	Monday	10		Friday	13, 20
	Tuesday	11		Saturday	20
	Wednesday	14	GLASGOW	Sunday	9
	Thursday	16		Monday	21
	Friday	18		Tuesday	13
	Saturday	20		Wednesday	15
HIGH-POWER	Whole week	9		Thursday	17
ABERDEEN	Sunday	9		Friday	19
	Monday	11		Saturday	21
	Tuesday	13	MANCHESTER	Sunday	9
	Wednesday	15		Monday	11
	Thursday	17		Tuesday	13
	Friday	19		Wednesday	15
	Saturday	21		Thursday	17
BELFAST	Whole week	20		Friday	19
BIRMINGHAM	Sunday	8		Saturday	21
	Monday	10	NEWCASTLE	Sunday	9
	Tuesday	12		Monday	11
	Wednesday	14		Tuesday	13
	Thursday	16		Wednesday	15
	Friday	18		Thursday	17
	Saturday	20		Friday	19
DOVER	Sunday	8		Saturday	21
	Monday	10	DUNDEE	Sunday	9
	Tuesday	12		Monday	11
	Wednesday	14	EDINBURGH	Sunday	9
	Thursday	16		Monday	11
	Friday	18	HULL	Sunday	9
	Saturday	20		Monday	11
CARDIFF	Sunday	8	LEEDS	Sunday	9
	Monday	10		Monday	11
	Tuesday	12	LIVERPOOL	Sunday	9
	Wednesday	14		Monday	11

EVENTS OF THE WEEK



# PROGRAMMES FOR MONDAY (Sept. 28th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

**The High-Power (Qavantry) Programmes will be found on page 9.**

**2LO LONDON. 365 M.**

3.15.—Transmission to Schools: Mr. E. Kay Robinson, "British Plants—Carnivorous Plants."

4.0.—Time Signal from Greenwich. "Book Reviews," by Margot Hichin.

4.15.—Programme of Music by the Band of H.M. Coldstream Guards, relayed from the Lake Gardens, Wembley.

5.15.—**CHILDREN'S CORNER:** Piano Solo by Annie Sophie. Songs by Lucie Ben. "When Peter Rabbit Had the Kachiche." Stories from "Tom Brown" (No. 2), told by Lucie Ben.

6.0.—Light Music. *S.B. to other Stations.*

7.0.—**TIME SIGNAL FROM BIG BEN.** **WEATHER FORECAST** and **1ST GENERAL NEWS BULLETIN.** *S.B. to all Stations.*

M. STEPHAN, under the auspices of L'Institut Français, "Phonétiques et Lectures." *S.B. to all Stations.*

7.25.—Musical Interlude. *S.B. to other Stations.*

7.40.—Mr. FRANK CANT: "A Boy's Time in the Rose Garden." *S.B. to other Stations.*

**Easthope Martin Programme.**

KATE WINTER (Soprano).

HERBERT HEYNER (Baritone).

ANNE GODFREY (Solo Violin).

**THE WIRELESS ORCHESTRA:**

Conducted by EASTHOPE MARTIN.

8.0.—KATE WINTER and ORCHESTRA.

"Who Goes By?"

"A Far-Off Tide" . . . . . Poems by

"St. Nicholas' Day in the Morning" . . . . . Helen Taylor

ANNE GODFREY and EASTHOPE MARTIN

Concert Piece for Violin and Piano, "From the Rialto."

3.30.—HERBERT HEYNER and ORCHESTRA.

Song Cycle, "The Way of a Ship"

Poems by C. Fox Smith

"Rosario" (Amulet Song); "Morning Watch" (from the Crow's Nest); "Sea Voices" (Outward Bound); "Canoe's Chorus" (A Santiago Hornpipe); "Roll, Along Home" (A Rowing Chant).

KATE WINTER.

"The Daffodils" . . . . . Poem by Woodworth

"Valgovind's Boat Song" . . . . . Poem by L. Hope

"Midsummer Eve" . . . . . Poems by

"All For You" . . . . . Helen Taylor

HERBERT HEYNER.

"Harvest Moon" . . . . . Poems by

"Hedgie" and "Dilch" . . . . . Helen Taylor

"Harp of the Woodland" . . . . . Helen Taylor

"The Baby Child" . . . . . Poem by Martin Luther C. 1483

ANNE GODFREY.

"An Old Time Tune."

"Savannah Deedle."

"Morning Song."

KATE WINTER and HERBERT HEYNER.

"Who Goes A-Walking?"

Poem by Helen Taylor

HERBERT HEYNER and ORCHESTRA.

"Fairings" . . . . . ("Songs of the Fair")

"Interlude" . . . . . Fair")

"Hatfield Bells" . . . . . Lyrics by

"Come to the Fair" . . . . . Helen Taylor

9.20.—Prof. GEORGE GORDON: "Humour of the Great Books—Shakespeare." *S.B. to all Stations except Cardiff.*

9.35.—Act III. of the Opera

"Rigoletto."

(Verdi).

Performed by the

BRITISH NATIONAL OPERA

COMPANY.

Relayed from the

Theatre Royal, Glasgow.

## THE EXPERIMENTAL TRANSMISSION

for Amateur Wireless Engineers will be carried out by the

NEWCASTLE STATION,

11.0-11.30.

## 10.0. TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. *S.B. to all Stations.*

10.15 (approx.). **First Night**

of the

Pavlova Season

at the

Royal Opera House, Covent Garden.

Musical Diversions, including

Garotte Parlova, Syrian Dance, etc.

*S.B. to other Stations.*

11.0.—Local News.

11.5 (approx.).—Close down.

## 5IT BIRMINGHAM. 479 M.

3.45.—The Station Wind Quintet.

4.45.—Afternoon Topics: Sidney Rogers,

F.R.H.S., Topical Horticultural Hints—

"Bulls Growing in the Open." Nora

Tarrant (Contralto).

5.15.—**CHILDREN'S CORNER.**

5.55.—Children's Letters.

6.0.—LOZELLS PICTURE HOUSE

ORCHESTRA:

Conductor, PAUL RIMMER.

March, "The Gladiator's Farewell"

Blankenberg

Overture, "Romantic" . . . . . Felix

Ballet Music, "Rienzi" . . . . . Wagner

Selection, "A Lightning Switch" . . . . . Alford

LILIAN MILLWARD (Contralto).

7.0.—**WEATHER FORECAST** and **NEWS.**

*S.B. from London.*

M. STEPHAN. *S.B. from London.*

7.25.—Musical Interlude. *S.B. from London.*

7.40.—Mr. FRANK CANT. *S.B. from London.*

**Half-Hours.**

**THE STATION ORCHESTRA.**

JOSEPH YATES (Baritone).

DAISY KENNEDY (Solo Violin).

**I.—Light Orchestral Music.**

**THE ORCHESTRA.**

Overture, "Le Roi l'a Dit" . . . . . Delibes

Suite, Three Dances from "The Bartered

Bride" . . . . . Schumann

Garotte from "Mignon" . . . . . Thomas

**II.—Elegiac Song Recital.**

JOSEPH YATES.

"The Pipes of Pan."

"In Moonlight."

"The Torch."

"Was it Some Golden Star?"

"Sweet Song."

"After."

"A War Song."

**III.—Violin Recital.**

DAISY KENNEDY.

La Princesse . . . . . Couperin-Kreider

Folk Dances . . . . . Schubert

The Bee . . . . . Schubert

Waltz in A Major . . . . . Weber-Burmeister

Turkish March . . . . . Beethoven-Aure

Bourlante and Allegro . . . . . Anon.

Minuet . . . . . Debussy

Danse Norvégienne . . . . . Holmstrom

Légende . . . . . Rhenisch

Spanish Dance . . . . . Sarasate

9.20.—Prof. GEORGE GORDON. *S.B. from London.*

9.40.—**IV.—Romantic Orchestral Music.**

Londonderry Air . . . . . arr. O'Connor Morris

Ave Maria . . . . . Bach-Gesam

Romantic Melody . . . . . Rachet

10.0.—**WEATHER FORECAST** and **NEWS.**

*S.B. from London.*

10.15.—Programme *S.B. from London.*

11.0.—Local News.

11.5.—Close down.

## 6BM BOURNEMOUTH. 386 M.

3.45.—"Wimbledon Internationalists," by Major Cooper Hunt (Canth. Univ. and Hants County). Marjorie Bruce (Soprano). The Wireless Orchestra: Conducted by Capt. W. A. Featherstone.

5.15.—**CHILDREN'S CORNER:** Songs and Stories.

5.50.—Children's Letters.

6.0.—Scholar's Half Hour: "Wireless Receiving Sets," by Mr. C. H. Woodward, A.M.I.E.E.

6.30.—Interlude of Dance Music.

7.0.—**WEATHER FORECAST** and **NEWS.**

*S.B. from London.*

M. STEPHAN. *S.B. from London.*

7.25.—Musical Interlude. *S.B. from London.*

7.40.—Mr. FRANK CANT. *S.B. from London.*

8.0-8.15.—Interval.

8.15.—**Winter Gardens Night.**

**THE MUNICIPAL ORCHESTRA:**

Conductor, Sir D.A. GOREY.

CECILIA WESSLES

(South African Mezzo-Soprano).

WILLIAM BEER

(Entertainer at the Piano).

Relayed from the Winter Gardens.

**THE ORCHESTRA.**

"March Militaire" . . . . . Schubert

Overture, "Mignon" . . . . . Thomas

Valse, "Doctrien" . . . . . Strauss

CECILIA WESSLES.

Selected.

**THE ORCHESTRA.**

Selection, "Chopiniana" . . . . . Finch

WILLIAM BEER

In Selections from his Repertoire.

9.20.—Prof. GEORGE GORDON. *S.B. from London.*

9.40.—**THE ORCHESTRA.**

Suite, "On the Briny" . . . . . Howard Carr

"The Shantyman's Song"; "The Sea-faring Bo'sun"; "The Jolly Sea Dogs."

CECILIA WESSLES.

Selected.

**THE ORCHESTRA.**

"Norwegian Rhapsody" . . . . . Loh

10.0.—**WEATHER FORECAST** and **NEWS.**

*S.B. from London.*

10.15.—Programme *S.B. from London.*

11.0.—Local News.

11.5.—Close down.

## 5WA CARDIFF. 353 M.

12.30-1.30.—Lunch-time Music from the Carlton Restaurant.

2.30.—Organ Recital, relayed from the Capitol Cinema.

3.0-4.0.—The Station Trio: Frank Thomas

(Violin), Frank Whittall (Violoncello),

Vera McCann Thomas (Piano).

5.0.—5WA'S "FIVE O'CLOCK."

5.30.—**CHILDREN'S CORNER.**

5.5.—"The Letter Box."

6.15.—"Teens' Corner: Mr. T. J. Lewis, "A Survey of Camera Information."

6.30.—Musical Interlude. *S.B. from London.*

7.0.—**WEATHER FORECAST** and **NEWS.**

*S.B. from London.*

M. STEPHAN. *S.B. from London.*

7.25.—Musical Interlude. *S.B. from London.*

7.40.—Reading of Talk by Prof. George Gordon: "Humour of the Great Books—Shakespeare."

—Shakespeare.

**Feathered Friends.**

MAVIS BENNETT (Soprano).

**THE STATION ORCHESTRA:**

Conductor, WARWICK BRATHWAITE.

**THE ORCHESTRA.**

"The Lark Ascending" Vaughan Williams

(Solo Violin, LEONARD RUSFIELD.)

MAVIS BENNETT.

"Lo, Hark the Gentle Lark" . . . . . Bishop

(With Orchestral Accompaniment.)

(Piano Obligato, HILARY EVANS.)

"The Blackbird's Song" . . . . . O'Neil Scott

"The Cuckoo" . . . . . Lita Lehmann







# THE CHILDREN'S CORNER.

NEWS FROM THE  
AUNTS AND UNCLES.

## A Wicked Uncle.

A MERRY spirit is the Manchester Children's Corner. Auntie Fida is having her work cut out to keep Uncle Eric in order. In fact, he grows more naughty every day. He is always interrupting Uncle Victor's detective stories, and when Uncle Ted starts talking about Sylvan Brooks, he advises him to go and have a look at the Irwell. There is a rumour that the other Uncles tried to give Uncle Eric a "red tip" in the Irwell one day to cure him. But as it was more likely that he would be drowned than drowned, they abandoned the attempt.

## Musical Review for the Children.

A popular feature which has just been introduced into the Manchester Children's Corner is the presentation, on alternate Saturdays, of a special musical review, composed by Uncle Victor and Uncle Eric.

The numerous nieces and nephews of Manchester are also taking the opportunity of coming into the station to see their Aunties and Uncles on Saturday evenings between three and four o'clock.

## A Jolly Picnic.

A very jolly picnic, organized by Miss Kathleen of Bournemouth, who promised it to her little friends when she talked to them as Auntie Mysterious, was held on Saturday last.

Miss Gurn and three of her office colleagues, Miss Jones, Vreneli and Harrison, arrived at the Waterfall, Chertsey Glen, about 9.50, where they waited for forty-one nieces and nephews to arrive at 10 a.m.

There was great excitement when the Bournemouth bus arrived. Miss Jones called out: "Look, Miss Gurn, here they are!" and Auntie

Mysterious looked up to see the road smothered in Fairy Land.

The party immediately made for the shore and started at once with "rounders" to warm everybody up, as it was quite chilly. After wards, there were races, leap frog, etc. There was a pathetic appeal from one little person of twelve years for a wheelbarrow race which most went through heroically even the older ones. Then several had a lovely dip, after which all were eager to indulge in a real good hair.

A request was then made from several to go for an excursion in the Glen, which they did, leaving Auntie Mysterious with the younger ones to play twos and threes (Cat and Mouse, and just not not least a three-legged race).

We then proceeded to a hut where a big urn was provided for tea, and at five o'clock we made our way back to the Waterfall, where three hearty cheers were given for Auntie Mysterious.

There is now a rumour that a social meeting in the winter will be the outcome of the picnic.

## What Was It?

Little surprises are the order of the day at the Plymouth Niche, for the children of the West are firm believers in the salt of variety. So, the other day, the Aunties and Uncles determined to stimulate their young listeners with a "Mystery" story.

"Mystery" is a word which the Studio reverberate with, and what an awful strain on poor old M.E. then there was a pause, and suddenly Uncle Bert rose in rebellion, and showing much unrestrained emotion, sang the oldest folk-song in England.

Now what was it? Your ideas on the subject would be interesting.

Jimmy and Jasmine climbed up Pook's Hill to hunt for water-bugs, and when the time came for the sun to go to bed and for the moon to get up, they could not find their way back for

"Oh, Jimmy, we're lost!" cried Jasmine. "Oh, Jasmine, we're lost!" echoed Jimmy. Then there was a silence, late in the evening a little voice which said,—"

"I am Umpeldink. Whatever do you think? I am Umpeldink. My eyes they always blink. Please do not make a sound. For I am Umpeldink. And I walk the wrong way round."

"Oh, my!" said Jimmy and Jasmine. "What funny noises!" "None!" exclaimed Umpeldink. "That was my sweet voice. I see that you are lost. He walked towards them backwards. "I do believe he's a guy for November the Fifth, but he's dressed himself up too early. It was Jimmy speaking.

"And how can you see that we are lost if you walk backwards?" Jasmine asked.

"I can't see round the world and up the other side," replied the queer little man. "Because I heard you say you were lost so I saw with my ears as well as with my eyes. The better of the Crown-Lips can't see out of their ears like that!"

Jimmy and Jasmine looked on with wonder. Jimmy went a little way back to them, and when they tried to talk to him face to face, he set them each just a glimpse of his ankle and then turned his back on them again.

"He has a very jolly nose," said Jimmy. "And his eyes are like blue porridge plates," said Jasmine. "I just caught sight of them." "There's no such thing as blue porridge," said Umpeldink. "You mean blue plates for

## Important Concerts.

The first of the series of children's concerts, organized by the People's Concert Society in co-operation with the B.C.C., takes place to-day, September 26th, and the programme, of which will be prefaced by a brief introduction, will include Symphony No. 40 in G Minor (Mozart), who has Four Movements, and the following well known short pieces for orchestra: 7th March (Schumann), Minuet (Beethoven), Gavotte from the opera, *Figaro* (Thomas), and Fiddle Dance (Fletcher). At the end of the first part of the concert the audience will take part in a five-minute sing-song.

## Battle Among the Bulbs.

Glasgow's Bulb Competition has begun and, judging by the number of letters and cards received by Auntie Cyclone and the Uncles, this competition is going to be ever so popular.

Auntie wins badly that she might be able to look into all the little dark cupboards in the homes of her large family, just to see how many wee howls are hidden away, to be brought out into daylight in about six weeks time. Probably the Miniature Hamper Bulbs will be as concealed, for apart from the fact that the largest howlers will get prizes, they are all going to be taken to stay in the children's wards in various hospitals, so, of course, the flowers will be the biggest ones that have ever been seen!

It is to be hoped that none of the children will make such a dreadful mistake as Uncle Toccara did. He proudly planted his bulb, without getting instructions, and brought it for inspection. Now, can you guess what he had done? No! Well, the bulb was planted with its poor little head in the earth and, to crown all—that hyacinth was an onion! But Uncle Toccara!

particular, I think you are very rude, Jasmine.

"We are not rude," remarked Jimmy. "We are lost."

Very well, then," gargled Umpeldink. "I will take you to your home—Jordan Cottage."

I know where we live," Jasmine whispered to her brother.

"I know where everyone lives," claimed Umpeldink. "But I tell you I could see all round the world and up the other side? Jordan Cottage is on the way. Come along."

They found Umpeldink a gay friend. He took their hands, but still walked backwards as they tripped down the hill.

Jimmy decided to ask a question. "Will you please tell me, Mr. Umpeldink, why you walk that way and not some first?"

"Because," replied Umpeldink, with a laugh, "I used to have a little dog for a pet and he was always dragging behind. He never would keep up with me, so I had to keep looking round. Soon I found it was easier to keep an eye on him if I walked backwards, and it became a habit."

"What happened to the dog?" Jimmy asked.

"He ran off," said Umpeldink. "He ran off in front one day, and I found walking backwards such a habit that I couldn't walk the other way. As he never walked right round the world I couldn't catch him up. Ha, ha!"

At that moment they reached Jordan Cottage, and Umpeldink vanished suddenly. Jimmy's mother and father asked them where they had

been. "I don't know," the children replied, "We don't know."

"You've been up to mischief," their mother remarked. "Water-bugs don't grow on lull-tops. If you had looked where you were going, you would have been home earlier."

So there

By CLARENCE WINCHESTER.



Jimmy and Jasmine looked on with wonder.

very good to little boys and girls who get lost in the mists of the Irish.

Nobody knows where Umpeldink came from, and nobody knows where he is going to. He doesn't even know himself for he always walks backwards and like a lot of boys and girls I have seen—he doesn't look where he is going. (Perhaps you are like that, too?)

Umpeldink has a big round head and a small fat body, and his large laughing eyes are always blinking. Some people say he is a wizard, because he always returns lost children safely to their homes and when the grown-ups go to look at this queer fellow, they can never find him.

But Jimmy and Jasmine, brother and sister of Jordan Cottage, assure me that they have seen him. And they wouldn't tell a fib to their uncle, would they?











(Sept 30th.)

1000



# PROGRAMMES FOR THURSDAY (Oct. 1st.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

**The High-Power (Davenry) Programme will be found on page 9.**

## 2LO LONDON. 365 M.

10.20. Two Signals from Greenwich. The Week's Concert of New Gramophone Records.

2.15.—Mr. J. C. Stobart and Miss Mary Somers. "Modern English Poetry Keats."

3.1.—Humourists, Past and Present" (5), by Arthur Compton-Ricketts, M.A., LL.D.

4.—"Frolics on Time March"

5.—CHILDREN'S CORNER. Piano Solos by the "Cloud Lady." "Humbly Jack from Dunstable," told by Uncle Peter. "The Zoo's Own Sunshine," by L.G.M. of the Daily Mail.

6.0. Light Music. S.B. to other Stations.

6.40.—Boy Scouts' Programme. S.B. from Manchester.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and NEWS. CENTRAL NEWS BULLETIN. S.B. to all Stations.

7.15.—HAMBURY HANKIN. "Common sense and the Luck of It. Some are lucky." S.B. to other Stations.

7.30.—Market Prices for Farmers. S.B. to all Stations.

Fortnightly Bulletin of the Ministry of Agriculture.

### Comedy.

S.B. to all Stations.

THE FOLIAN PLAYERS

CONSTANCE CLARKE (Viola);

JOSEPH SLATER (Vlad);

JOSEPH SLATER (Flute);

GORDON BRYAN (Pianoforte)

8.0. CONSTANCE CLARKE, REBECCA

CLARKE and GORDON BRYAN

Phantasy, Trio for Violin, Viola and

Piano in E Flat, Op. 36. T. Donelli

A Shortened Version.

9.0. "The Steps to Conquer"

A Comedy by Oliver Goldsmith.

Characters in Order of Their Appearance:

Mrs. Harcourt. J. J. JENNINGS

Harriet. J. J. JENNINGS

Emily. J. J. JENNINGS

Miss Harcourt. J. J. JENNINGS

Miss Neville. J. J. JENNINGS

Henry. J. J. JENNINGS

Lord. J. J. JENNINGS

Young Marlow. J. J. JENNINGS

Hastings. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

Mr. J. J. JENNINGS

10.1. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and NEWS. CENTRAL NEWS BULLETIN. S.B. to all Stations.

Topical Talk. S.B. to all Stations.

10.30. THE SAVOY ORPHEANS. THE SAVOY HAWANA BAND.

THE VARADH TANGO BAND. Relayed from the Savoy Hotel, London. S.B. to all Stations.

11.30.—Close down.

5IT BIRMINGHAM. 479 M.

3.45.—The Station Pianoforte Quartet (Leader, Frank Carter).

4.45.—Afternoon Topics: W. T. Beeston, F.L.A., "Reading for Pleasure." Janet Macfarlane (8).

5.15.—CHILDREN'S CORNER. Music by the "Cloud Lady."

6.15.—Market Prices for Farmers. S.B. to all Stations.

7.15.—HAMBURY HANKIN. "Common sense and the Luck of It. Some are lucky." S.B. to other Stations.

7.30.—Market Prices for Farmers. S.B. to all Stations.

Fortnightly Bulletin of the Ministry of Agriculture.

8.15.—Humour and Song. (Songs at the Piano).

THE THREE ACES Entertainers, THE THREE ACES.

"A Windy Day in March," Sturm.

"Kitty," Pater and Jukes.

"A Doggie Dog," Hilda Wood.

"Hilda Wood," Hilda Wood.

"The Boy Next Door," Hilda Wood.

"You Don't Believe in Fairies," Hilda Wood.

"The Quarell," Hilda Wood.

10.0. WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk. S.B. from London.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

6BM BOURNEMOUTH. 386 M.

11.30-12.30.—The "G.M." Trio: Reginald S. Mount (Violon), Thomas E. Wangworth (Cello), Arthur Marston (Piano).

2.45.—Talk: London Papers, read by Anne Farnell Watson. Alex. Wainwright's Royal Bath Hotel Dance Band, relayed from King's Hall Rooms. Clifford Singleton (Tenor).

5.15.—CHILDREN'S CORNER: Songs and

5.50.—Children's Letters.

6.0.—Scholar's Half Hour: "Wireless Receiving Sets," by C. R. Woodward, A.M.I.E.E.

6.40.—Boy Scouts' Programme. S.B. from Manchester.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Major E. T. DAVIS, M.A., "Bees and

Countesses."

7.25.—Musical Interlude. S.B. from London.

7.30.—Market Prices for Farmers. S.B. from London.

7.35.—Ministry of Agriculture Bulletin. S.B. from London.

8.0.—Programme S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk. S.B. from London.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

6.40.—Boy Scouts' Programme. S.B. from Manchester.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

7.25.—Musical Interlude. S.B. from London.

7.30.—Market Prices for Farmers. S.B. from London.

7.35.—Ministry of Agriculture Bulletin. S.B. from London.

8.0.—Programme S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk. S.B. from London.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

5WA CARDIFF. 353 M.

12.30-1.30.—Lunch Time Music from the Carlton Hotel.

3.0-4.30. MARJORIE SCOON (Vocalist). THE STATION ORPHEA.

Conductor, WARREN BRATHWAITE. THE ORPHEA.

Overture, "Son and Stranger."

"Romantic Suite" (Shirley).

"The Wedding March" (The Festivities).

MARJORIE SCOON.

"The Unlucky Man" (The Festivities).

"My Heart" (Desert).

"The Dancing" (Love R. Comaghy Clarke).

"The Dancing" (Love R. Comaghy Clarke).

THE ORPHEA.

Three R. Comaghy Clarke.

MAJORIE SCOON.

A World of Dreams" (J.A. Herbert Brewer).

In Oupha To Be So" (J.A. Herbert Brewer).

Laburnum" (Montague).

THE ORPHEA.

"I've been a bit W. Comaghy Clarke."

The Red Man"; "The White Man";

The Festivities.

MARJORIE SCOON.

"V. Comaghy Clarke."

Love R. Comaghy Clarke.

THE ORPHEA.

Symphony in D Major ("The Military")

5.0. SWAN. FIVE CLOCKS.

5.30. CHILDREN'S CORNER.

6.0. The Festivities.

6.30. Young Lovers. G. Comaghy Clarke.

6.40. The Festivities. G. Comaghy Clarke.

7.0. WEATHER FORECAST and NEWS. S.B. from London.

Major E. T. DAVIS, M.A., "Bees and



# PROGRAMMES FOR THURSDAY (Oct. 1st)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the S.B. on medium.

- 6.30. Boy Scouts Programme. T. by Mr. G. W. BILNEY Assistant Commissioner for S.E. Lat. S.B. to other stations.
- 7.0. WEATHER FORECAST and NEWS. S.B. from London.
- 7.25. Market Prices for Farmers. S.B. from London.
- 7.35. Ministry of Agriculture Bulletin. S.B. from London.
- 8.0. A Popular Night.  
TOM CASE (Baritone)  
JOCK WALKER (Soprano)  
VICTOR SMYTHE (Alto)  
THE ORCHESTRA  
Duet in "Orpheus in the Underworld"  
JOCK WALKER  
The Orchestral  
In a Monastery Garden  
TOM CASE  
"Comrades of Mine"  
The Stockbroker's Song  
A Clap of the Old Book  
VICTOR SMYTHE  
Baby's Sweetheart  
JOCK WALKER  
TOM CASE  
The Portent  
The Gay Highway  
The Sweetest Flower That Blooms  
THE ORCHESTRA  
Selection, "The Glory of Hymns"  
10.0. WEATHER FORECAST and NEWS. S.B. from London.  
Topical Talk. S.B. from London.

- 11.0. SAVOY BANTOS. S.B. from London.
- 11.30. Close down.
- 5.00. NEWCASTLE. 403 M.  
11.30-12.30. Evelyn Barrow, (Lancashire) (Contract)  
4.0. Mrs. Una Rodenhurst. "The..."  
4.15. Coxon's Restaurant Orchestral  
5.15. CHILDREN'S CORNER  
6.0. THE STATION ORCHESTRA  
Conductor, EDWARD CLARK  
Overture, "Mignon"  
Prelude, "L'Après-Midi d'un Faune"  
No. 2 in B Flat  
6.40. Boy Scouts' Hymns. Three Hymns  
Address to Boy Scouts. By Sir Robert Baden-Powell. "Scout Patrol Call."  
Scouters at Gifford Park Training Centre.  
Address to Wolf Cubes (and Grand Howls) by Sir Robert Baden-Powell.  
7.0. WEATHER FORECAST and NEWS. S.B. from London.  
Dr. FRANK HUTCHINSON. FRUGS  
"Story of a Lump of Coal"  
7.25. Musical Interludes. S.B. from London.  
7.30. Market Prices for Farmers. S.B. from London.  
7.35. Ministry of Agriculture Bulletin. S.B. from London.  
7.40 (approx.). Acts II and III of the Opera  
"Othello"  
(Verdi)  
In the presence of the  
ROYAL NATIONAL ORCHESTRA  
(OMIANS)  
Rehearsed from the  
Theatre Royal, Glasgow

- With an Interlude at 8.25 (approx.)
- HILLES HENSCHHEL (Songs at the Piano)  
"Who is Sylvia?"... Schubert  
"The Trout"... Schubert  
"The Almond Tree"... Schumann  
"Dedication"... Schumann  
9.45. L. L. N. HENSCHHEL.  
"Paris est un Roi" (Pays) French  
"Verdun"... Traditional  
"The Blackbird's Song"... Curri Scott  
Fairy Song from "The Immortal Hour"  
Ballad Boughton  
"I Love the Joy and Dance" Waldfried Dances  
Pianoforte Recital  
EDWARD ISAACS.  
"Alceste in F"  
Prelude and Fugue in E Minor from  
"War and Peace"  
"Ave Maria"  
Hansel and Gretel  
The Minuet (Posthumous)  
10.0. WEATHER FORECAST and NEWS. S.B. from London.  
Topical Talk. S.B. from London.  
Local News.  
10.30. THE SAVOY BANTOS. S.B. from London.  
11.30. Close down.

- 2BD 495 M.  
4.45. Afternoon Topics: Miss Spence Adams, (Contract) Board of Health "The..."  
The... of the Widows and Orphans  
Pension Act David a Dance Orchestra.  
The Wireless Orchestra  
5.15. CHILDREN'S CORNER. Annie Allen,  
"A Story with Songs."  
6.0. Musical Interlude.  
6.15. News Bulletin  
6.30. Selection, "The Glory of Hymns"  
7.0. WEATHER FORECAST and NEWS. S.B. from London.  
Dr. HANBURY HANKIN. S.B. from London.  
Musical Interlude. S.B. from London.  
7.30. Market Prices for Farmers. S.B. from London.  
7.35. Ministry of Agriculture Bulletin. S.B. from London.  
Instrumental Vocal.  
CATHERINE PATTERSON  
M. J. J.  
CALENCE APPEL. COCKS BAND.  
conductor, TOM MORGAN  
THE WIRELESS ORCHESTRA.  
THE BAND.  
8.0. Overture, "May at"  
Selection, "Les Huguenots"  
8.2. CATHARINE PATTERSON  
"Tell Me, I Pray."  
"People"  
Aria, "Fair Madras Whose"  
Pavane Hour  
"O Love, From Thy Power" ("Samson and Delilah")  
"Plea's Dream" ("Lohengrin")  
"Robd Signor" ("Les Huguenots")  
8.55. THE ORCHESTRA  
Selection, "Oh, Oh, Duplino"  
9.00. THE HANI  
Selection, "Songs of Scotland"  
Selection, "Sandy's Frodo"  
"My Dear Highland Laddie O"  
"My Heart is Star"  
"Up in the Morning Early"  
"The Rowan Tree"  
"Co' the Yowes Taw the"  
"A Ryl and Lad"  
"Hush-a-Bye Bambi"  
9.15. THE BAND  
Selection, "No. No. No."  
Selection, "His Little Wally"  
Schroeder

- 8.46. THE BAND  
Cornet Solo, "Perfection"  
Soloist C. W. HADLEY  
Selection, "Square's Songs"  
10.0-11.30. Programme S.B. from London
- 55C GLASGOW. 422 M.  
1.0 noon 1.0 (approx.) Presentation of the freedom of the City of Glasgow to the Prime Minister the Right Hon. STANLEY BALDWIN. Relayed from St. Andrew's Hall.  
Broadcast to Schools  
3.30. Mr. A. Parry Gunt: "Correct Speech."  
4.0. Capt. R. W. Campbell: "Travel."  
4.0. The Wireless Quartet, John B. Jackson (Solo Violoncello)  
5.0. Afternoon Topics: Miss Tanore, "Women Police and Work: the World Over."  
5.15. CHILDREN'S CORNER  
6.0-6.2. Weather Forecast for Farmers  
6.40. Boy Scouts, Girl Guides and Girls' Guilds B. B. B.  
7.0. WEATHER FORECAST and NEWS. S.B. from London.  
Dr. G. W. TAYRELL A.R.C.S.: "Travel Talk."  
7.25. Local News.  
7.30. Market Prices for Farmers. S.B. from London.  
7.35. Ministry of Agriculture Bulletin. S.B. from London.  
ANNETTE BLACKWELL (Soprano).  
JOHN ANTHONY (Baritone).  
THE STATION REPERTORY COMPANY  
THE STATION ORCHESTRA  
Conducted by...  
ANN TIE BLACKWELL  
"I Attempt From Love's Sickness to Fly"  
"I've Been Boasting"  
"Have You Seen But a Way Lay Grow"  
"Phyllis Was a Force Majeure"  
"The Love Wrote the Deceptive Air"  
8.15. JOHN ANTHONY  
"Had a Horse"  
"Shepherd, See Thy Horse's Footing"  
"The Happy Laver"  
"O Good Ale, Thou Art My Darling"  
8.30. THE ORCHESTRA  
"Alegro Maestrale, Valse Lente, Scena"  
"Mazurka, March Russe"  
8.4. "CRAZZI"  
A One-Act Comedy  
by A. R. Phipps.  
Mr. Brown, Writer of Operas  
Mr. Sir L. Writer of...  
RONALD SCOTT  
The Servant. ESTHER WILSON  
Scene: The Lodgings of Mr. Brown and...  
The Play presented by...  
9.30. THE ORCHESTRA  
March, "Invincible Eagle"  
9.35. ANNETTE BLACKWELL  
"A Fairy Town"  
"The Maiden"  
"The Birds" (Live Performance)  
9.47. JOHN ANTHONY  
Operatic Arias  
Pari Slamo (Ragole)  
"Mon May Escape"  
"Marching Song" (Opera)  
"The Fugitive" (Hercules)  
10.0-11.30. Programme S.B. from London.



# PROGRAMMES FOR FRIDAY (Oct. 2nd.)

The letters "S.B." printed in *italics* in these programmes signify a *Special Broadcast* from the station mentioned.

**The High-Power (Darent) Programme will be found on page 9.**

**2LO LONDON. 365 M.**

10-20.—Time Signal from Greenwich. Music played during Luncheon at the Hotel Metropole.

2.45.—Concert by the People's Concert Society.  
4.45.—Concert by Helena Goodwright (Contralto), Montford Scott (Tenor) and George Le Roy (Concertina).

2.15.—CHILDREN'S CORNER: Dance Music and Choruses. "The First That Wanted a Bath." The Wicked Uncle has an Awful Adventure.

6.1.—Music, S.B. to other Stations.  
10.—TIME SIGNAL FROM GREENWICH.  
11.—WEATHER FORECAST and GENERAL NEWS BULLETIN, S.B.

Mr. W. F. SHEPHERD: "Radio the S.B. to other Stations."

7.40.—Mr. PERCY SCHOLLES, the B.B.C. Musician, S.B. to all Stations except Self.

8.0.—Regimental Reminiscence.

A series of interesting episodes, the dates of which are given below, from the histories of the English County Regiments, most of which are commemorated in various ways to this day.

1. The Royal Warwickshire Regiment.  
2. The Somerset Light Infantry.  
3. The Cheshire Regiment.  
4. The Duke of Cornwall's Light Infantry.

5. The South Wales Borderers.

6. The Dorsetshire Regiment.

7. The Buffs (East Kent Regiment).

8. The London Regiment (City Division).

9. The Buffs (West Kent Regiment).

10. The Buffs (East Kent Regiment).

11. The Buffs (West Kent Regiment).

12. The Buffs (East Kent Regiment).

13. The Buffs (West Kent Regiment).

14. The Buffs (East Kent Regiment).

15. The Buffs (West Kent Regiment).

16. The Buffs (East Kent Regiment).

17. The Buffs (West Kent Regiment).

18. The Buffs (East Kent Regiment).

19. The Buffs (West Kent Regiment).

20. The Buffs (East Kent Regiment).

21. The Buffs (West Kent Regiment).

22. The Buffs (East Kent Regiment).

23. The Buffs (West Kent Regiment).

24. The Buffs (East Kent Regiment).

25. The Buffs (West Kent Regiment).

26. The Buffs (East Kent Regiment).

27. The Buffs (West Kent Regiment).

28. The Buffs (East Kent Regiment).

29. The Buffs (West Kent Regiment).

30. The Buffs (East Kent Regiment).

31. The Buffs (West Kent Regiment).

32. The Buffs (East Kent Regiment).

33. The Buffs (West Kent Regiment).

34. The Buffs (East Kent Regiment).

35. The Buffs (West Kent Regiment).

4.15.—Lancette Picture House Orchestra.

4.45.—Afternoon Topics: Commander O. Locker-Lampson, C.M.G., D.S.O., M.P.

"Adventure." Harold Cassy (Baritone).

CHILDREN'S CORNER.

Children's Letters.

LOZELL'S PICTURE HOUSE ORCHESTRA.

Conductor, PAUL RUMMER.

March, "The Boys of Tipperary." Amers.

Overture, "The Pirates in America." Rossini.

Suite, "Four Indian Love Lyrics." Woodford.

Selection, "The Lady of the Rose." Gilbert.

F. J. CLIFFORD (Tenor).

7.0.—WEATHER FORECAST and NEWS, S.B. from London.

The Rev. Dr. FRANK HUTCHINSON.

"Rulers of Mankind in the Realm of Thought—(1) The Poet, Philosopher."

7.35.—Musical Interlude, S.B. from London.

7.40.—Mr. PERCY SCHOLLES, S.B. from London.

Light Music and Humour.

THE STATION ORCHESTRA.

CECILIA FARRAR (Soprano).

ROBERT NAYLOR (Tenor).

JOHN WALKER (Entertainer).

ALBERT DANIELS (Impersonator and Comedian).

8.0.—THE ORCHESTRA.

Overture, "The Merry Dwarfs." Carter.

8.10.—ROBERT NAYLOR.

"To Sing a Song." Drummond.

"Hence, Away, Begone." M.

8.20.—THE ORCHESTRA.

Selection, "Kissing Time." Carroll.

8.35.—CECILIA FARRAR and ROBERT NAYLOR.

O. Lovely Night." London Herald.

"Come to Arcady." (Merrie England).

8.45.—ALBERT DANIELS.

In response to many requests, the following scenes arranged by M. Daniels for Common Hill Park will be shown from the Studio, together with other Impersonations.

8.55.—THE ORCHESTRA.

Waltz "Kismet." (Merrie England).

Selection, "The Talk of the Town." (Merrie England).

9.0.—CECILIA FARRAR.

"Roses Softly Blooming." Spohr.

"Will o' the Wisp." Spohr.

"Cherry Ripe." Spohr.

"Love, I Have Won You." London Herald.

9.15.—SELECTION, "The Merry Dwarfs." Carter.

10.0.—WEATHER FORECAST and NEWS, S.B. from London.

Dr. W. E. GYE, S.B. from London.

Local News.

10.30.—Scottish Humour by JOHN WALKER.

11.0.—Close down.

6BM BOURNEMOUTH. 386 M.

11.30-12.0.—The "Old" Trio: Reginald R. Mount (Violin), Thomas E. Langworth (Cello), Arthur Marton (Piano).

3.45.—"A Few Orbits of Customs" by Margaret Sandlands. Orchestra relayed from the Electric Theatre. Musical Director, D. C. Ronald.

4.0.—Musical Interlude.

4.1.—CHILDREN'S CORNER: Fairy League Talk, Auntie Nan.

4.4.—Children's Letters.

4.7.—Scholars' Half-Hour: "Wireless Receiving Notes" by G. E. Woodward, A.M.I.E.

4.10.—Musical Interlude.

7.0.—WEATHER FORECAST and NEWS, S.B. from London.

Major-General Sir EL WOODYATT, C.B., L.F., "Indian Big and Small Game Shooting."

7.35.—Musical Interlude, S.B. from London.

7.40.—Mr. PERCY SCHOLLES, S.B. from London.

Musical Humour Song.

TONI FARRER.

WILLIAM WATTS.

CLADYS JAMES (Contralto).

HAROLD STROUD (Tenor).

BOB STOKES (Baritone).

REGINALD R. MOUNT (Violin).

THE WIRELESS ORCHESTRA.

Conducted by Capt. W. A. FEATHERSTONE.

THE ORCHESTRA.

March, "Banner of Victory." (Merrie England).

Waltz, "Gold and Silver." (Merrie England).

TONI FARRER.

Songs: Synopses.

THE ORCHESTRA.

Selection, "Gatherings." (Merrie England).

MURIEL WATTS.

"Mamma of Men." (Merrie England).

"You Really Needn't Bother Any More."

"Sleepy Hollow Tune."

REGINALD R. MOUNT.

GERTRUDE NEWSON, CLADYS JAMES, HAROLD STROUD, BOB STOKES.

Song Cycle, "Flower Holiday."

THE ORCHESTRA.

Selection, "The Marriage of Figaro." (Merrie England).

TONI FARRER.

Fox trot, "Chase the Ace." (Merrie England).

Horn, "Keep Your Tail Up" (in the style of Chopin, Debussy and Beethoven).

11.0.—WEATHER FORECAST and NEWS, S.B. from London.

Dr. W. E. GYE, S.B. from London.

Local News.

11.30.—Instrumental Feature.

ARTHUR PENNIE and DR. H. H. PEARCE.

"The Wedding Cake." (Merrie England).

"For Strings and Piano."

"Symphonies Variations." (Merrie England).

For Piano and Orchestra.

11.0.—Close down.

SWA CARDIFF. 353 M.

11.30-12.30.—Concert of Gramophone Records.

3.0.—The Station Trio: Frank Thomas (Violin), Frank Whitall (Violoncello), Vera McComb Thomas (Piano).

3.15.—School Transmission: "The Arts and Crafts of the Iron Age" by Mr. Isaac J.

3.45.—The Station Trio.

4.15.—Ten-time Music relayed from the Carlton.

4.45.—"WAS" FIVE O'CLOCK.

5.0.—CHILDREN'S CORNER.

"The Letter Box."

5.15.—"Tara's Talk" Mr. Watts Jones, "A Football" S.B. from Swansea.

6.30.—Musical Interlude, S.B. from London.

7.0.—WEATHER FORECAST and NEWS, S.B. from London.

The Rev. CRWYS WILLIAMS, "Prophets of the Old Testament" ("An Important Prophet Among His People.") S.B. from Swansea.

7.15.—Musical Interlude, S.B. from London.

7.40.—Mr. PERCY SCHOLLES, S.B. from London.

The Spirit of Adventure, III.

In Memoriam.

Drummen Sketches of Incidents in Local History, written and arranged by J. HARRIS.

Performed by THE NEWPORT PLAYERS.

DOROTHY GODWIN.

THE STATION ORCHESTRA.

Conductor: WARWICK BRATHWAITE.

THE ORCHESTRA.

Overture, "Stradella." (Merrie England).



(Oct. 2nd)

220. 4, 1984 GOWEN.

Andrew Pellum .. ANDREW MILSON

(Continued on page 23.)











# PROGRAMMES FOR BELFAST (Sept. 27th to Oct. 3rd.)

The letters G.R. printed in italics in these programmes signify a Gramophone Record from the station collection.

## 2BE 439 M. SUNDAY.

- 1.0. Programme S.B. from London.  
 8.30. Service and Address by the Rev. F. W. NORWOOD, D.D. S.B. from London.  
 11.0. Programme S.B. from London.

## MONDAY.

- 4.0. Miss Florence Irwin, Domestic Economy Talk.  
 4.15. The "2BE" Quartet.  
 5.30. CHILDREN'S CORNER S.B. to 6.0.  
 7.0. Children's Letters.  
 7.15. WEATHER FORECAST and NEWS S.B. from London.  
 8.0. STEPHAN, S.B. from London.  
 Local News.

### THE STATION ORCHESTRA HUGO THOMSON, Baritone THE BELFAST RADIO PLAYERS HUGO THOMSON

- 7.30. Captain Mac  
 Sea Monks  
 My Boy  
 7.45. The Players Revue.

### "A Trip To Douglas." A Song in Two Parts by E. Richard Hayward

### CHARLOTTE TEPHIE, KUTTY MURPHY

### Mrs. R. R. R. R. J. R. M. M. M. M. CHARLES K. AYRE HAROLD LOWE

### THE STATION ORCHESTRA

- 9.0. Prof. ...  
 9.15. HUGO THOMSON  
 Drake Does West  
 The Admiral's Broom  
 10.0. WEATHER FORECAST and NEWS S.B. from London.  
 10.15. Programme S.B. from London.  
 11.0. Close down.

## TUESDAY.

- 7.15-12.30. Gramophone Records.  
 4.0. G. Coffey May: Poetry Recital.  
 THE STATION ORCHESTRA.  
 THE STATION DANCE BAND.  
 4.15. THE ORCHESTRA.  
 Overture, "Rosauro" Schubert  
 Symphony in G Major ("The Military") Haydn

- 4.45. REBECCA ABERNETHY  
 "Rosauro"  
 "Bird of the Valley"  
 "Singing in the Rain"  
 6.15. THE DANCE BAND.  
 "Oh, How I Love My Darling"  
 Fox trots: "At the End of the Road"  
 Waltz, "Close in My Arms"  
 Fox trots: "If You Knew Rosie"  
 "By the Lake"  
 One-stop, "Savoy Medley of Medleys"

- 1.30. CHILDREN'S CORNER.  
 7.0. WEATHER FORECAST and NEWS S.B. from London.  
 1.0. Col. B. G. VERSHOYLE, S.B. from London.  
 1.5. Local News.  
 2.0. Local Music S.B. from London.

## WEDNESDAY.

- 4.0. Afternoon Talk.  
 4.15-5.15. The "2BE" Quartet.  
 5.30. CHILDREN'S CORNER  
 7.0. WEATHER FORECAST and NEWS S.B. from London.  
 Mr. J. REID MOIR S.B. from London.  
 7.15. Local News.

### Song Speech Instrumental. THE STATION ORCHESTRA

### FRANCIS HIGGINS (Reed)

- 7.30. THE ORCHESTRA.  
 March, "Children of the Regiment" Facit  
 Overture, Raymond Thomas  
 7.45. CECILIA FARRAR with ORCHESTRA  
 Aria, "One Fine Day" ("Madame Butterfly")  
 7.55. THE ORCHESTRA

- 8.5. ROBERT NAYLOR with ORCHESTRA  
 Berce and Aria, "Sound an Alarm"  
 ("Judith Macabre")  
 8.15. THE ORCHESTRA  
 Intermezzo, "Song of Amour"

- 8.25. CECILIA FARRAR.  
 "She Wandered Down the Mountain Side"  
 "The Lass With the Delicate Air"

- "Will o' the Wisp"  
 8.35. ROBERT NAYLOR.  
 "Sigh No More, Ladies"  
 "Fairy Song" ("The Immortal Hour")

- "Ave Me Yach"  
 8.45. THE ORCHESTRA  
 Serenade, "Among the Flowers"

- 9.0. CECILIA FARRAR and ROBERT NAYLOR.  
 "It Was a Lover and His Lass"  
 "Lovely Maid in the Moonlight"

- 9.15. FRANCIS HIGGINS  
 "A Source of Poetry"  
 9.25. THE ORCHESTRA  
 Two Dances (from "Three Old Dances")

- Value Caprice  
 10.0. WEATHER FORECAST and NEWS S.B. from London.  
 Mr. EDWARD CRESSY, S.B. from Manchester

- 10.30. Programme S.B. from London.  
 11.0. Close down.

- 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- THURSDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- FRIDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

## CECILIA FARRAR and ROBERT NAYLOR

### THE STATION ORCHESTRA

- 4.0. Afternoon Talk.  
 4.15-5.15. The "2BE" Quartet.  
 5.30. CHILDREN'S CORNER  
 7.0. WEATHER FORECAST and NEWS S.B. from London.

- Dr. HANBURY HANKIN  
 7.15. Local News.

- 7.30. THE ORCHESTRA.  
 March, "Children of the Regiment" Facit  
 Overture, Raymond Thomas

- 7.45. CECILIA FARRAR with ORCHESTRA  
 Aria, "One Fine Day" ("Madame Butterfly")  
 7.55. THE ORCHESTRA

- 8.5. ROBERT NAYLOR with ORCHESTRA  
 Berce and Aria, "Sound an Alarm"  
 ("Judith Macabre")  
 8.15. THE ORCHESTRA  
 Intermezzo, "Song of Amour"

- 8.25. CECILIA FARRAR.  
 "She Wandered Down the Mountain Side"  
 "The Lass With the Delicate Air"

- "Will o' the Wisp"  
 8.35. ROBERT NAYLOR.  
 "Sigh No More, Ladies"  
 "Fairy Song" ("The Immortal Hour")

- "Ave Me Yach"  
 8.45. THE ORCHESTRA  
 Serenade, "Among the Flowers"

- 9.0. CECILIA FARRAR and ROBERT NAYLOR.  
 "It Was a Lover and His Lass"  
 "Lovely Maid in the Moonlight"

- 9.15. FRANCIS HIGGINS  
 "A Source of Poetry"  
 9.25. THE ORCHESTRA  
 Two Dances (from "Three Old Dances")

- Value Caprice  
 10.0. WEATHER FORECAST and NEWS S.B. from London.  
 Mr. W. F. SILLIMORFT S.B. from London.

- 10.30. Programme S.B. from London.  
 11.0. Close down.

- 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- FRIDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SATURDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR (Tenor).  
 THE ORCHESTRA

- Overture, "H.M.S. Pinafore"  
 Minuet and Trio from Symphony No. 41 in

- 4.32. CECILIA FARRAR.  
 When Love is Kind  
 "Comin' Thro' the Rye"  
 "Pastoral"

- 4.44. "Ave Maria" for Violin and Harp  
 (Soloists: MINA HARPER and  
 ALINE BARKER  
 ROBERT NAYLOR

- "The Girl Who"  
 "To Sing Awhile"  
 5.0. THE ORCHESTRA  
 Intermezzo, "Loin du Bal"

- SUNDAY.  
 3.15-3.45. Mr. J. C. Herbert and Mrs. Mary  
 "Modern English Poet"  
 4.0. Afternoon Talk

- THE STATION ORCHESTRA  
 CECILIA FARRAR (Soprano).  
 ROBERT NAYLOR



(Sept. 27th  
to Oct. 3rd.)

(Continued from the facing page.)

- "I'll Sing Thee Songs of Araby" *Frederick Clay*  
 "If I Might Come to You" *W H Symonds*  
 9.20. THE DANCY  
 Euphonium Solo, "Reinhardt" *Hoffmann*  
 Trombone, W SLOAN  
 Humoresque, "A Lightening Storm" *A Ford*  
 "The bells of Oenone" *Lord Hillier*  
 The Players  
 by Clifford Box  
 Euphonium  
 Hilda (a Modern Girl) *META McCLEERY*  
 Glocanda (a 18th Century Venetian)  
 KATHLEEN PORTER  
 THE BAND  
 French Music from "Monsieur Beau-  
 caire" *Rose*  
 J. C. Z. L. M. V. G.  
 CORNET DUO  
 "I'll and Do!" *Loosey*  
 (Duettists, R. W HARDY and J. W.  
 SIMPSON)  
 "Three Dads Dances" *Wood*  
 9.4. R. M. MEN  
 "There's a H. by the Sea" *Herman Lohr*  
 "The Crown of the Year" *Enschape Martin*  
 "Come to the Fair" *Eustache Martin*  
 THE BAND  
 Diversion, "The Jolly Bandman" *Sutton*  
 "Humoresque" *Deorak*  
 Selection, "Madame Pompadour", *Fall*  
 10.0.—WEATHER FORECAST and NEWS  
*S.H. from London*  
 Major L. R. TOSSWILL, S.E. from  
 London  
 10.30. THE SAVOY BANDS. S.E. from  
 London.  
 11.0.—Close down

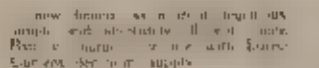
(Oct. 2nd )

(Continued from page 18.)

- [illegible]

**ACCUMULATORS CHARGED  
FREE IN YOUR OWN HOME.**

[ULINKIN] ULINKIN



U.S. & foreign newspapers  
and magazines are also  
available at small cost to persons who  
are not members of the club and  
are not present.

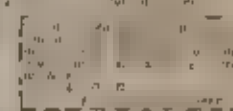
[illegible]

**ELMER JUNIOR**      Fur  
      "                  "      "  
      T Z D G    P    M    H    A    B

# 12/6

ULTIMIN STANDARD  
MODULI " " "  
4 " " "  
" " "  
" " " " "

WINNIE SIMON 52/-



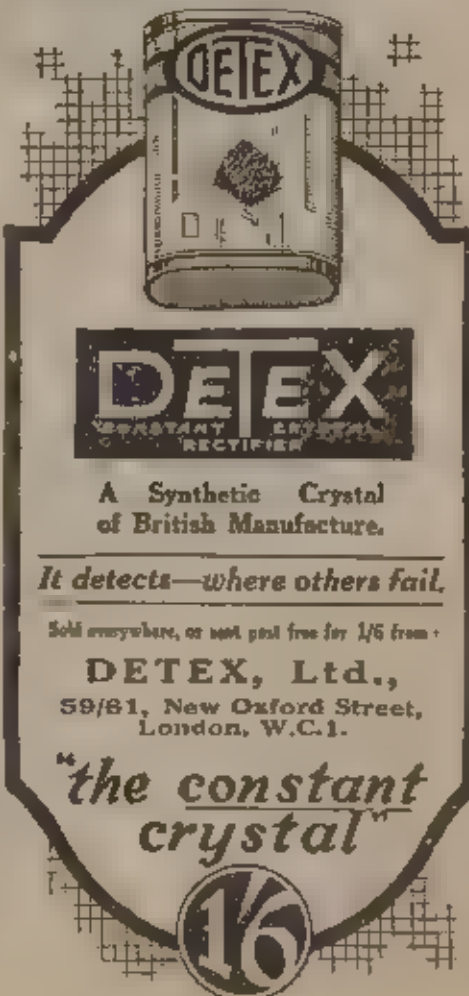
**SIMPLE TO FIX AND USE**  
Seals the coat within a few weeks, not just a lifetime.

Illustrated Pamphlet and 6  
publications sent free on request

GRAN GOLDMAN SERVICE

71. Fleet St., London, E.C.4

444 L. J. J. M. M. M. M. M.





# An Answered Prayer.

## The Moving Story of a Great Hymn.

**Y**OUNG people of to-day do not feel so affectionately towards the great hymns as did their parents. It is doubtful if, in these days, the old custom of family singing—Radio, too, must have helped the decline of a useful habit.

But if we have pleasant memories, no longer appeals, for we can get music of finer quality and in greater variety from our wireless sets.

### Sung From the Heart.

In some respects this is all to the good; in many cases "the neighbours" must be thankful! So, those were pleasant Sunday evening hours in our childhood's days. I am reminded vividly of my own Sunday evenings at home whenever I hear "Lead, Kindly Light, O Abide With Me."

The fine rendering of "Abide With Me" given by Mr. Rex Palmer from the London School of Music in a recent broadcast is more melodiously, but we also sang from our hearts if on a scale less sweet.

This preamble was suggested by an interesting correspondence in recent issues of *The Times*.

"Abide With Me" has been sung during the concluding service of the Festival in the Wembley Stadium, and the drama associated with its composition. The hymn was written in September, 1847; two months later the author died. He was the Rev. H. F. Lyte, a great-grandfather of Sir Arthur Pearson, the publisher and founder of St. Dunstan's Hostel for the Blind.

### "Fast Falls the Eventide."

Another great-grandson of the hymn writer, Mr. W. Maxwell Lyte, wrote to *The Times* the other day as follows:

"As one of the few living descendants of the author of the hymn 'Abide With Me,' which I rightly think the great audience in the Wembley Stadium, I have been greatly interested in the correspondence in *The Times*. It is only those who know the tragic circumstances under which this beautiful hymn was written who can explain the inner meaning of the words 'Fast falls the Eventide.'"

"My great-grandfather, the Rev. Henry Francis Lyte, the author of the hymn, was vicar of Lower Brightham, in those days a picturesque little fishing village on the shore of Torbay. He was the author of numerous poems and hymns, some of which are in 'Hymns Ancient and Modern.' During the latter part of his life he devoted himself to the service of the humble labouring folk of Brightham, among whom were many of his best friends.

### A Last "Good-bye."

"His labours undermined his health, but he persisted in his noble work until his health broke down completely under the strain and his doctor then dying of consumption. He preached his last sermon in Lower Brightham church and, after the service, walked slowly home to his house at Berry Head. It happened that on that night the sun was one of those glorious sunsets which are sometimes to be seen at Torbay. The sun was setting in a blaze of glory and the purple hills of distant France were visible like a pool of molten gold. Several times on his way home the poet stopped to rest and to gaze on this wonderful manifestation of Nature. We can well imagine his feelings. He had just said 'Good-bye' for the last time to his parishioners, and he knew that he had only a few weeks at most to live. The setting day reminded him insistently of his life, which was drawing swiftly to its close.

It was during this week that he prayed that before he died he might be allowed to write one message of consolation to humanity which would endure for ever.

"On arriving home he went to his study and there and then wrote the immortal hymn which has enriched our language and brought comfort and consolation to millions. His prayer was, indeed, answered.

### The Triumph of Faith.

"No one who knows the circumstances under which the hymn was written can sing it with out feeling some of the emotion which inspired the poet as he wrote about the eventide of his own life.

"The final verse, which is, perhaps, the finest and most beautiful of all, represents the triumph of faith and hope over despair—

Hold Thou Thy Cross before my closing eyes

Shine through the gloom and point me to the dawn

Heaven's morning breaks and earth's vain shadows flee

In life, in death, O Lord, abide with me."

There we have the moving story of a hymn that has touched the hearts of countless people all over the world.

Mr. Lyte also composed a melody for his words, but it is seldom heard now. Dr. Monk's splendid work, "Eventide," has become recognized as the ideal tune for "Abide With Me." This melody was like the words—written in a few minutes. With the late Sir Henry Baker, Dr. Monk was editing "Hymns Ancient and Modern." They were considering "Abide With Me," when Dr. Monk returned home and wrote his great melody—in a quarter of an hour!

LEONARD CHOCOMBE.

## SONGS YOU OUGHT TO KNOW.

"Hindu Song" ("Chanson Indoue").

THE Hindu Song from Rimsky-Korsakov's opera, *Sadko*, will be sung by Miss Annette Blackwell at Newcastle on Saturday, October 3rd. The French words are by M. Delmas and the Russian words are by the publishers, Messrs. Hawkes and Son) is by Fanny S. Copeland.

UNKNOWN gems in vaulted caves lie

Beneath our sunlit seas the pearls un-

known are the wealth of Hindustan.

On a rock of sapphire

Perch'd the bird called Phoenix,

With a woman's features,

Singing songs of Eden

With surpassing sweetness,

Remember all the oceans

Whose glorious plumage

Whose heart her song,

All things else forgetful.

Unknown gems in vaulted caves lie

Beneath our sunlit seas the pearls un-

known are the wealth of Hindustan.

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

Great is the wealth of Hindustan

# Winter Wireless.

## Putting Your Set in Trim.

**N**OW is the time thoroughly to overhaul your wireless apparatus in preparation for the coming winter. Your outdoor wireless apparatus has probably had no attention for many months.

Rain and fog, frost and snow, will find the defects which you may miss by any casual examination. And you can be pretty certain that these defects will only fully develop on the night when you most particularly want to hear the broadcast programmes.

### Is Your Aerial in Shape?

That is the law of causation which applies to most things, and, of course, it will be raining hard, particularly in your garden, on that night.

So make sure that your aerial pole is sound. Aerial wires generally last a long time, but quickly get choked with soot and dirt, particularly in the big cities. Thus, they lose much of their effectiveness in intercepting the signals from the transmitting stations.

Even if you do not renew the whole wire, as many experts advocate, you should do so occasionally, because the cost is only a few shillings. It should be taken down and the dirt rubbed off.

And look out for broken strands. An aerial defective in this way can easily set up unwanted noises in reception, for which you will wrongly blame your set.

### Out, the Enemy.

Clean the insulators. A dirty insulator can not do its work properly, particularly in wet and foggy weather. Low-power and long-distance stations cannot be satisfactorily heard except on a 100 per cent. efficient aerial system.

When undertaking these overhauls, remember that the higher your aerial, the better results you get. Another ten or twenty feet in height, particularly at the house end of the wire, might make a material difference to reception. Forty feet high and sixty feet long is an excellent layout.

The lead-in is another important part of your outside equipment. A lead-in tube gives the best results, but many people rely on a piece of insulated wire carried into the house through a hole in the window frame.

soon frays through the insulation, causing leakage of the current which the aerial picks up.

### Avoid the Gas-Pipe!

A bare wire lead-in should be as far removed from the brickwork of the house as possible. Even without actual contact signal strength is lost by the proximity of any conductive element to your lead-in.

A good "earth" is as essential as a good aerial. There are now many excellent devices which will assist you to get the very best results from your set, and which most listeners can use without having to rely on a water-pipe to earth their sets. Give your set the shortest possible path to earth. It will pay you, and don't use a gas service pipe for the purpose. It may be dangerous if you do. There may be several soldered joints, both in your aerial and earth systems. See that they are absolutely secure.

It is the same with your receiving set. Test all joints for bad connections.

If your set is of the crystal kind, with a cat-whisker detector, the crystal may have got dirty. A good way of cleaning it is to brush it gently with a paint brush.

Another method is to remove the crystal from its setting and wash it with petrol or benzol. However you do it, be careful not to finger the crystal more than possible.

Valve sets are naturally more complicated. All these things are necessary preliminaries to the full enjoyment of winter's wireless.—T W D.



# The Truth About John Henry.

By SYDNEY A. MOSELEY.

**H**ELLO everybody! John Henry calling. Oh, it's all wrong. There is hardly a listener who really fails to listen at the sound of the quaint, plaintive call. Aye, when John Henry uses the formal "Hello, everybody!" it is indeed everybody he is addressing.

Of course, it would be absurd to say that everybody raves about John Henry. There does not live the fool or super-man, much less the world his friend, who has not the world his friend. There are many varying types of listeners—some merely half listeners and some not even that—so there are many brands of humour, broad, subtle, wittily suggestive and suggestively witty!

## Wasted Effort.

Each of us has his own particular type of man, the eyebrow, the knockabout, the dialect, the raconteur.

Some comedians of world renown used to bring down the house, while I would wonder whether I was ill or merely brought up badly, because I couldn't raise a laugh.

Humorists sometimes complain of wet blankets in their audiences. "Everybody else in the hall was shrieking with merriment and one old stick didn't even smile," one told me. Another said he determined to make "a moody man" in the front row laugh, but, although he tried his hardest, he failed.

What wasted effort! And what a waste of the psychology. The man, of course, might have been deaf. In that case, I wager he would have laughed at what would appear to him to be the comedian's dumb antics.

Seriously, though, that man might have been unmoved for several reasons. He might not have been attuned to that particular brand of entertainment. He might be a sentimentalist—he might be in love—and while appreciating the surroundings of a piece of entertainment, he might be enjoying his own day-dreaming as the atmosphere which he most appreciated.

## As Rare as Radium.

Yet the main reason why some people do not laugh at humour is because its cleverness appeals to them more than anything else. And you can't shrink with merriment at cleverness. "That's a good joke," one might say wholeheartedly, while another, who does not appreciate the humour so completely, gives out guffaws of derision.

I sat next to a friend of mine at a dinner show once.

"Well, what did you think of it?" I asked him.

"Quite good—quite good," he replied.

"But you seemed awfully bored," I said. "You didn't laugh."

"Oh, but I really liked it all the more. I took it all in."

Disappointed humorists please note.

Rare humour is as rare as radium. Any impresario, editor or publisher will tell you of lifelong searches for the man who can lighten the burdens of existence by making us laugh. The B.B.C. took a tremendous risk in finding John Henry and, as they say, "playing him big." John Henry, at any rate so far as the metropolis is concerned, was unknown before the war.

of him till he was introduced to a critical world from.

JO. Whether he had a reputation up North, I do not know; but it enables one to make a better critical survey of his work at the microphone by not having known about him before.

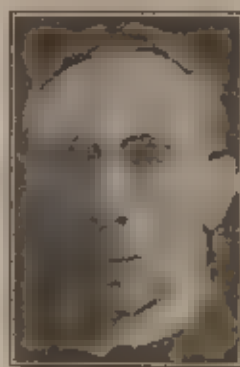
Has John Henry justified himself to the public and to the B.B.C.? Has he more eminently the meteoric careers of many big finds, shooting high up at first and then descending ingloriously to the ground? In a word, is John Henry as good as he was, or as good as he should be? Or, again, does he depend, as so many stars do, upon skilfully conducted propaganda? Many great stars are "made," not born!

## A Trying Task.

Now, the fact that I am writing this article for *The Radio Times* does not in the least influence me. If I thought that John Henry had outlived his popularity, or, as happens to most of us, he had grown stale, I would not hesitate to say so. To be critical, one need not be hard and unfair. The harsh man is never a fair critic, neither is the ill-informed. One must be in possession of all the facts.

To maintain a consistently high level of humour is most difficult and the most trying task imaginable. To be constantly original is as hopeless as trying to be funny to order. Yet, just imagine how rare is original humour borne of our best-known comedians sufficiently I state the great scarcity of fresh ideas. The majority of them use the same "gags" year after year. Let us be kind and mention

A famous comedian in the last West End



JOHN HENRY.

show I saw hardly altered a line, a "gag" or an expression from those he used when I first saw him twenty years ago. They were not even his own ideas, but were, in a manner of speaking, syndicated among the whole community of funny men, so that one saw and heard duplicates, triplicates, all over the country.

One writes this more in sorrow than in surprise. Read the humorous newspapers. Are not nearly all the jokes brassy chestnuts, or old friends masquerading in fancy dress? I use the musical phrase, they are variations on an old popular theme.

## New Successes on Old Lines.

Therefore, my sympathy goes out to those who try to amuse us. There are a good many artists at the microphone whom I envy, but John Henry—over! Besides being without the many "props" which help the stage humorist, J. H. has to do something fresh every time he makes his call. It is no use announcing that "John Henry will repeat his latest success," because the latest success must be a new success. And he must maintain interest nevertheless along the old lines—an inconceivably difficult task, for Fickle Jade rules human nature as steadfastly as Moscow rules John. We turn of the things we love best. The song of yesterday which stirred our emotions, to-day but brings a yawn. The comedian who interested us then, now bores us.

Judging, therefore, from the broad standard, the truth about John Henry is that he fulfils his rôle as premier of laughter-makers to the B.B.C. as well as any humorist in the country could. I do not know of any other humorist who has won his spurs in other directions who could so successfully and so consistently fill the rôle.

## "Let it Rip!"

There may be those, of course, who prefer him when he occupies the centre of the microphone to rest.

Others would have those light character sketches where, with the aid of such excellent contrasts as Moscow, Lizzy, and the rest, one is able to appreciate the inimitable dry humorist all the more.

I began this article with the comment that no humorist can expect to find the whole world at his feet. And if I may offer one word of criticism, it is that John Henry has been a little too serious in his efforts to be an atmosphere that suggests self-consciousness. Through the loud speaker the impression that is conveyed to me is that John Henry and his party make too serious an effort to "put it across."

It is the kind of strain-laden that one sees on occasions of first nights of theatres.

My suggestion to you, John Henry, is this: Let it rip! You are going along quite nicely and your latest efforts are better than ever. They are bright, witty, and amusing. Possibly, the longer you and your team work together, the easier it will be for you all to throw off this suggestion of restraint. You can all afford to forget the microphone. Your world of listeners can't applaud you so that you can hear and be encouraged; but, believe me, we are all with you.



Mrs. Brown: "Mary, Mr. Brown has been getting Cobden on his crystal set."  
Mary: "It isn't my fault, mum, I dust it every morning."



# New improved models—

## A.J.S.

(Sir Oliver Lodge's Choice After Test)

HERE are a few of the remarkable new A.J.S. Radio Instruments for the 1926 Season that obtained such unqualified praise at the recent All-British Wireless Exhibition. Experts are agreed that never before has such perfection been obtained, every one of the new A.J.S. Models marking in one or more of its features a very definite advance on anything so far offered to the Radio public. Complete descriptive literature of the new A.J.S. Radio Instruments sent post free on request.

### COMPARE THE SPECIFICATION

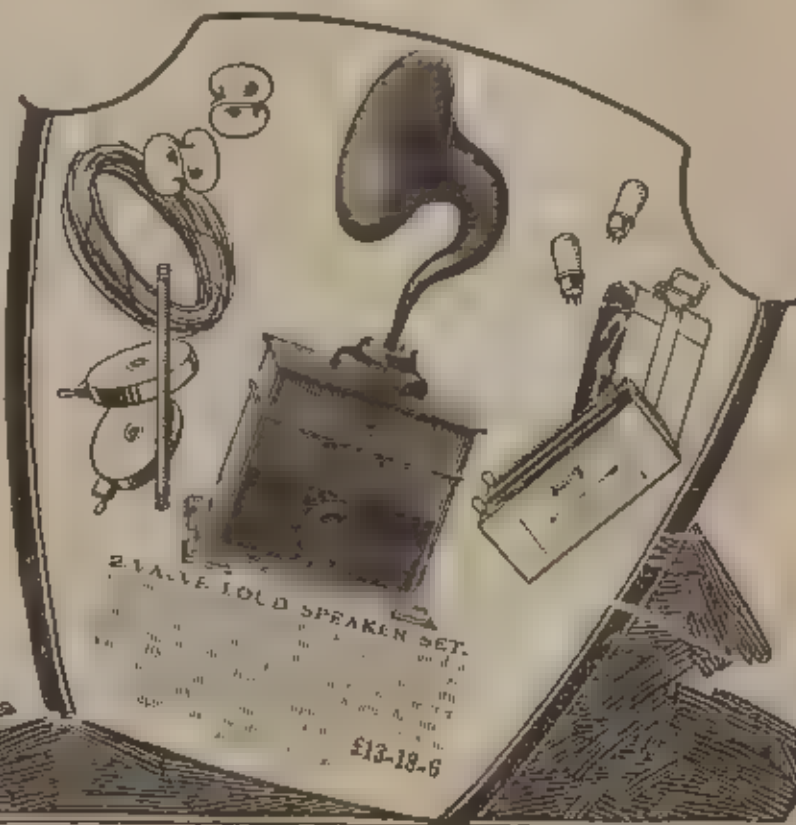
Particular attention is drawn to the splendid range of accessories supplied this season with A.J.S. Receivers, Standard Equipment of all 4-valve sets consisting of Treble Capacity giant H.T. Battery, A.J.S. Lucas moulded Accumulator of 6 volt 104 amp. capacity 3 specially designed A.J.S. Minard Valves and Power Valve One pair A.J.S. Phones.

Full Aerial Equipment, Aerial and Earth Safety Gap Co. Indicator and Daventry Coil.

In addition, with every A.J.S. Receiver is supplied a written 12 months' guarantee of perfection, and 12 months' free insurance. Deferred payments may be arranged.

### The New A.J.S. Radio Show & Demonstration Rooms.

London's Finest Radio Showrooms & Service Dept. Now Open at 122-124, Charing Cross Road, London, W.C.2.  
Phone Rens 5167



A.J.S. 1000 Loud Speaker  
No. 1000 35/-



A.J.S. 1000 Receiver  
No. 1000 £13-18-6



A.J.S. 1000 Receiver  
No. 1000 £23-10-0



A.J.S. 1000 Receiver  
No. 1000 £15-10-0



A.J.S. 1000 Receiver  
No. 1000 £29-10-0



A.J.S. 1000 Receiver  
No. 1000 £4-15-0



A.J.S. 1000 Receiver  
No. 1000 £52-0-0

A. J. STEVENS & Co. (1914), LTD., Radio Branch, WOLVERHAMPTON.  
Telephone 1748-52 Radio Call Sign: 5RI Telegrams "Reception, Wolverhampton."



**Edinburgh Programme.**

2EH 328 M.

Week Beginning Sunday, September 27th.

SUNDAY, September 27th.

3.0-5.30 } Programme S.B. from London.  
5.30-10.30 }

MONDAY, September 28th.

7.0-7.15 } The Station Pianoforte Trio.  
7.15-7.30 }

CHILDREN'S CORNER

7.30-7.45 } Children's Letters

7.45-8.00 } Programme S.B. from London.

8.00-8.15 } Miss ROSALINE MARSHALL. "Over-  
heard in Passing." S.B. to other Stations.

8.15-11.0 } Programme S.B. from London.

TUESDAY, September 29th.

11.30-12.15 } Programme S.B. from London.

12.15-1.00 } The Station Pianoforte Trio.

1.00-1.15 } Afternoon Talk

1.15-1.30 } CHILDREN'S CORNER.

1.30-1.45 } Children's Letters

1.45-2.00 } Programme S.B. from London

2.00-2.15 } H. A. STEWART, M.A. S.B.

2.15-2.30 } Programme S.B. from London.

WEDNESDAY, September 30th.

7.30-7.45 } The Station Pianoforte Trio.

7.45-8.00 } Talk to Schools Mr Edward Albert,

M.A., on "Humour and Humourists."

8.00-8.15 } Afternoon Talk

8.15-8.30 } Vocal Recital by

VIVIANNE HATBERTON (Soprano).

8.30-8.45 } CHILDREN'S CORNER

8.45-9.00 } Children's Letters

9.00-9.15 } Programme S.B. from London

9.15-9.30 } Mr J. S. CHISHOLM, Harpist.

9.30-9.45 } Mr J. F. TOHLER, D.Sc., F.I.C. S.B.

from Aberdeen

9.45-10.00 } Programme S.B. from Glasgow

10.00-10.15 } Programme S.B. from London

10.15-10.30 } "THE ROMANY REVELERS,"

from the Dance, a Polish Dance.

THURSDAY, October 1st.

11.30-12.15 } Gramophone Records.

12.15-1.00 } The Station Pianoforte Trio.

1.00-1.15 } Afternoon Talk

1.15-1.30 } CHILDREN'S CORNER.

1.30-1.45 } Children's Letters

1.45-2.00 } Programme S.B. from London.

2.00-2.15 } Bay Scouts' Bulletin.

2.15-2.30 } Programme S.B. from London

2.30-2.45 } Dr. G. W. TYRRELL, S.B. from

Ayr

2.45-3.00 } Programme S.B. from London.

FRIDAY, October 2nd.

1.0-1.15 } The Station Pianoforte Trio.

1.15-1.30 } Afternoon Talk

1.30-1.45 } CHILDREN'S CORNER.

1.45-2.00 } Children's Letters

2.00-2.15 } Programme S.B. from London.

2.15-2.30 } The Rev. GEORGE S. MARR, B.D.,

D.Litt., M.B., Ch.B., "The Age of

Elizabeth—(1) The Age of Queen Anne,

Architecture and Style."

7.25-7.40 } Programme S.B. from London.

An Evening of Variety.

GWEN JACKSON (Soprano)

in a Recital of Under-companied Songs

ALFRED J. FORBES (Baritone)

8.0-8.15 } GWEN JACKSON

8.15-8.30 } "The Birds' Sunday Morning Service"

8.30-8.45 } Air de Rossignol

8.45-9.00 } The Ballad of "The Beggar"

9.00-9.15 } Robin Tarzan &amp; Snidder

9.15-9.30 } Mary o' Anglin

9.30-9.45 } The Night We

9.45-10.00 } The Fairy Shoe

10.00-10.15 } The Revuelet

(Continued in the next column.)

(Continued from the previous column.)

6.24. ALFRED J. FORBES.

"Bonnie Wee Thing"

"My Love She's But a Lass"

6.31. GWEN JACKSON

The Piper

Prayer to Our Lady

Ombra Lampaera (Shadow Song)

6.44. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

6.50. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

6.55. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.00. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.05. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.10. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.15. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.20. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.25. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.30. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.35. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.40. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.45. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.50. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

7.55. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.00. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.05. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.10. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.15. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.20. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.25. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.30. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.35. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.40. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.45. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.50. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

8.55. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

9.00. ALFRED J. FORBES

The Ashl House

"Duncan Gray"

**Hull Programme.**

6KH 335 M.

Week Beginning Sunday, September 27th.

SUNDAY, September 27th.

3.30-5.30 } Programme S.B. from London.

5.30-10.30 }

MONDAY, September 28th.

3.0-3.15 } Music relayed from the Majestic Picture

House

4.0-4.15 } Afternoon Topics.

4.15-4.30 } Music relayed from Field's Octagon Café.

4.30-4.45 } Children's Letters.

5.25-5.40 } CHILDREN'S CORNER.

5.40-11.0 } Programme S.B. from London.

TUESDAY, September 29th.

3.0-3.15 } Herman Derowski and his Band, relayed

from The Spa, Bridlington.

4.0-4.15 } Afternoon Topics.

4.15-4.30 } Music relayed from Field's Octagon Café.

4.30-4.45 } Children's Letters.

5.25-5.40 } CHILDREN'S CORNER.

5.40-11.30 } Programme S.B. from London.

WEDNESDAY, September 30th.

3.0-3.15 } Music relayed from the Majestic Picture

House.

4.0-4.15 } Afternoon Topics.

4.15-4.30 } Music relayed from Field's Octagon Café.

4.30-4.45 } Children's Letters.

5.25-5.40 } CHILDREN'S CORNER.

5.40-11.0 } Programme S.B. from London.

7.35-7.50 } Royal Horticultural Society Bulletin.

7.50-11.0 } Programme S.B. from London.

THURSDAY, October 1st.

3.0-3.15 } Herman Derowski and his Band, relayed

from The Spa, Bridlington.

4.0-4.15 } Afternoon Topics.

4.15-4.30 } Music relayed from Field's Octagon Café.

4.30-4.45 } Children's Letters.

5.25-5.40 } CHILDREN'S CORNER.

5.40-11.30 } Programme S.B. from London.

FRIDAY, October 2nd.

3.0-3.15 } Music relayed from the Majestic Picture

House.

4.0-4.15 } Afternoon Topics.

4.15-4.30 } Music relayed from Field's Octagon Café.

4.30-4.45 } Children's Letters.

5.25-5.40 } CHILDREN'S CORNER.

5.40-11.0 } Programme S.B. from London.

7.10-7.25 } Mr STANLEY DUNCAN, Secretary of

the Wild Fowls' Association of Great

Britain and Ireland, "Wild Fowl and

Wild Fowling—(1) Habits and Migrations."

7.25-7.40 } Programme S.B. from London.

LEONARD ROBERTS (Baritone).

JOSEPH NEWBOLD (Tenor).

HERBERT LEMING (Entertainer).

THE KONA HAWAIIAN QUARTET:

DAVID MILNER,

R. B. JONES,

L. OLDHAM,

H. ROBSON.

Song and Humour.

LEONARD ROBERTS.

Morning Hymn

A Song of Praise

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon

The Song of the Stars

The Song of the Earth

The Song of the Sky

The Song of the Sea

The Song of the Sun

The Song of the Moon





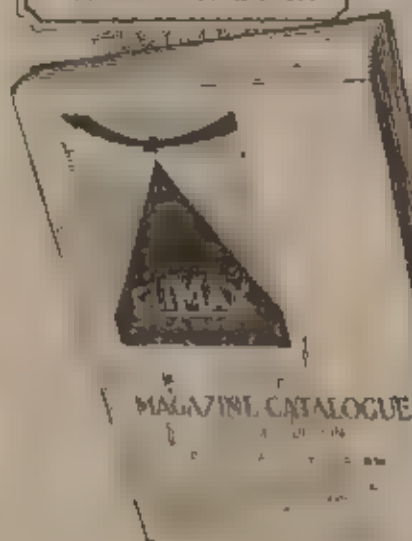
Prof. A. M. LOW,

ON  
"The Possibility of  
Television."

W. B. MEDLAM, B.Sc.,  
A.M.I.E.E.,  
on "Building a Super-  
heterodyne."

Articles on "Building a Wireless  
Set," "Upkeep of a Crystal  
Set," "Those Microphonic  
Noises," "Dodging the Aerial,"  
and many others.

Full details of all the  
new CLIMAX RADIO  
COMPONENTS & SETS.



## The Best "earth" on Earth

The Climax Earth gets right to the root of the matter, does its job thoroughly and cuts out all possibility of any loss, and to-day the best earth on earth is

### THE CLIMAX RADIO EARTH.

THE CLIMAX RADIO EARTH Prov. Pat. 17653 the low-loss direct tubular earth. Far better than the old-fashioned water-pipe or gas-pipe earth. The latest pattern is provided with flanges, which break up and help to fill in the earth around the tube thereby preventing any rocking of the tube in the ground. In addition the projections on the surface of the tube provide water courses which make for perfect electrical contact. Ready for use. Easily fitted. Maximum efficiency.

Length approx. 30 ins.

Climax Insulated Low Loss Earth Lead, 20 ft.

Price 6/-

Price 1/8

### THE NEW CLIMAX AERIAL INSULATOR.

This will stand four times the flash-over voltage of the ordinary cheap insulator while it has far less weight.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

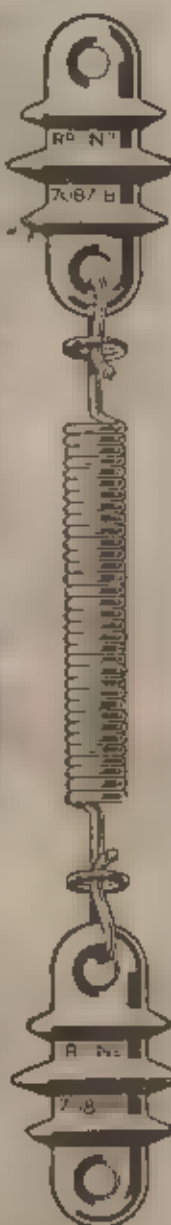
It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

It is self-cleaning on all surfaces. Price per pair, 1/-.

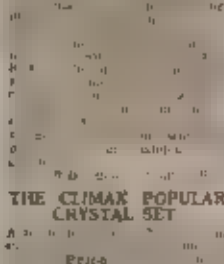
It is self-cleaning on all surfaces. Price per pair, 1/-.



### THE CLIMAX LIGHTNING ARRESTER.



### THE CLIMAX POPULAR CRYSTAL SET.



# CLIMAX RADIO

Insist on the name **CLIMAX** - it pays!

If you have difficulty in obtaining genuine CLIMAX productions and are asked to accept inferior imitations, kindly send your order direct to us enclosing P.O. or cheque in the correct amount when immediate attention will be given to your instructions.

CLIMAX RADIO ELECTRIC LTD

Head Office & Works: QUILL WORKS, PUTNEY, LONDON, S.W.15.

Telephone Putney 2,000. (All communications to Head Office.)

Showrooms: 857, HIGH HOLBORN, LONDON, W.C.1



(Continued in the previous column.)



# the Table-Talker

re-designed and improved  
—and at a lower price

Never is a Brandes instrument considered free from any further need of investigation. Our constant study of acoustics is continually revealing secrets of the science of sound as applied to radio. In a word we are always

believing the electric amplifier to see how it is possible to improve its transformation to audible sound. A re-designed and improved *Table-Talker* is the result of efforts in this direction. Pleased, also, that we can produce such a useful loud speaker at moderate cost, we are wrapping up the production to be able to sell it at a reduced price. It is, of course, covered by the Brandes guarantee to either return the purchase money or replace the instrument if you happen to be dissatisfied in any way.

Any good dealer stocks Brandes.



The horn of the *Table-Talker* has been re-created to aid in the production of clearer and more rounded tones. The new goose-neck design is the result of research in radio acoustics which has completely established its superiority as to the design originally. The feature remaining unchanged is the patent 'table-top' in the construction of horn. It softens and absorbs any suggestion of harshness and avoids metallic resonance. It is now possible to introduce and so closely with the speaker the 'table-top' after and the base and to turn into a more compact design. The shape of the horn is that of a bell 10 ins.

At your dealer for the  
*Table-Talker*.

## Brandes

Experts in radio acoustics since 1908

Brandes, Limited, 296, Regent Street, W.1. Works: Slough, Bucks.

### Two other famous 'Brandes' products.

#### Matched Tone Headphones

Every pair of Brandes 'phones is matched in tone by special apparatus. We guarantee that they will give you a perfect reproduction of the original sound. The price is 20/-



#### Guarantee

All Brandes products are sold subject to the approval of the purchaser. If for any reason you are not fully satisfied, if you think they do not fully come up to our guarantee that they are better than any other at the price, return them to your dealer within ten days, and he will immediately refund the full purchase price.

He will not ask any questions. He will take your word. If they do not meet with your approval. You don't have to prove anything to him.

This guarantee really amounts to a free trial.

#### The Brandola

Special constructional features ensure best value with minimum current input and exceptional clarity over full range of sound. The 'Brandola' is made of non-resonant material, electroplated fittings and polished walnut. The price is 90/-















77

RADIO TIMES

2<sup>D</sup> EVERY  
TUESDAY!  
WEEKLY



# WIRELESS

2<sup>D</sup>

THE ONE-WORD WEEKLY

SATURDAY, SEPTEMBER 28, 1925.

## "An Astounding Success" No. 1 "SOLD OUT"

450,000 COPIES WERE PRINTED

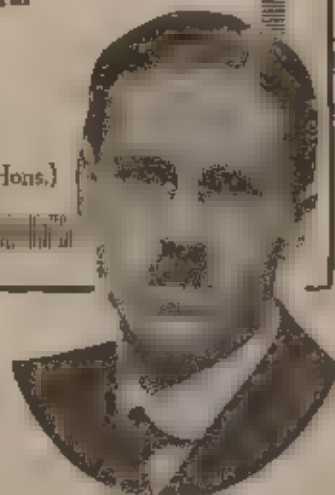
**Make certain you get No. 2.**

*Contents contain the following interesting articles:*

- "ANIMALS AS BROADCAST ARTISTES." By Captain A. D. G. West, M.A., B.Sc.
- "SECRETS OF AMERICAN SELECTIVITY." By Percy W. Harris, M.I.R.E.
- "THE INNER HISTORY OF THE GRINDELL-MATTHEWS DEATH RAY." By Major James Robinson, D.Sc.
- "CIRCUITS YOU WILL USE THIS WINTER" No. 2 By John Scott-Taggart, F. Inst. P., A.M.I.E.E.
- "STEREOSCOPIC BROADCASTING" By Captain H. J. Round, M.C.
- "THE NEW ST100 RECEIVER." By John Scott-Taggart, F. Inst. P., A.M.I.E.E.
- "FROM MY ARMCHAIR." By Earl Russell.
- "THE CENTODYNE." By Percy W. Harris, M.I.R.E.
- "A LOW LOSS SET FOR DAVENTRY." By A. S. Clark.
- "ARE COUPLED-CIRCUITS WORTH WHILE?" By J. H. Reynier, B.Sc. (Hons.).
- "HOW CRYSTALS ARE RUINED." By John W. Barber.
- "TUNING A NEW SET." By A. Johnson-Randall.
- "LOOK AFTER YOUR PHONES." By P. H. Wood, B.Sc. (Hons.).



Technical Editor  
JOHN SCOTT TAGGART,  
M.C., F. Inst. P., A.M.I.E.E.



EDITOR  
PERCY W. HARRIS,  
M.I.R.E.

"ON SALE EVERYWHERE"  
**Buy No. 2 TO-DAY**

# Nottingham Programme.

(Continued from page 33.)

- 6.0. *Trams Corner*
- 6.10. *Programme S.B. from London*
- 10. *Boy Scouts' Corner*
- 11.30. *Programme S.B. from London*

## FRIDAY, October 2nd

- 11.30. *Programme S.B. from London*
- 1.10. *Programme S.B. from London*
- 1.40. *Programme S.B. from London*
- 2.10. *Programme S.B. from London*
- 2.40. *Programme S.B. from London*
- 3.10. *Programme S.B. from London*
- 3.40. *Programme S.B. from London*
- 4.10. *Programme S.B. from London*
- 4.40. *Programme S.B. from London*
- 5.10. *Programme S.B. from London*
- 5.40. *Programme S.B. from London*
- 6.10. *Programme S.B. from London*

## Good Fair Programme.

RAY BLAKE, S. HARP.

JOHN LANGLEY, S. HARP.

JIMMY LOFT (in Song and Story).

THE MIKADO ORCHESTRA.

FREDERICK BOTTOMLEY.

SONG AND HARP.

JOHN LANGLEY.

- 6.0. *For Your Dear Sak* *John Langley*
- I Heard You Go By* *John Langley*
- On With the Melody* *John Langley*
- CARLOS AMES

with Harp Accompaniment, *John Langley*  
They Introduced the Jazz at Donkey  
*John Langley*

RAY BLAKE  
*A Little Bit of Love* *John Langley*  
*What a Wonderful World* *John Langley*  
*She Wandered Down the Mountain Side* *John Langley*

CARLOS AMES  
*The Moon* *John Langley*  
*Precious Moments* *John Langley*

JOHN LANGLEY  
*A Brown Bird Singing* *John Langley*  
*Who?* *John Langley*  
*I Did Not Know* *John Langley*

CARLOS AMES  
*Welsh Melody* *John Langley*  
*The Land of the Mighty Have Been* *John Langley*

(Monologue with Harp Accompaniment)  
THE ORCHESTRA  
March, "The Lion of St. Mark" *John Langley*

Entr'acte, "Murmuring Breezes" *John Langley*  
JIMMY LOFT  
*I'm Not a There* *John Langley*  
*Get More Fruit* *John Langley*

JOHN LANGLEY  
*Come to the Fair* *John Langley*  
*Old Folk* *John Langley*  
*Here in the Quiet Hills* *John Langley*

RAY BLAKE  
*The March* *John Langley*  
*Let Me Be a Gypsy* *John Langley*  
*Let Me Be a Gypsy* *John Langley*

JIMMY LOFT  
*Let Me Be a Gypsy* *John Langley*  
*Let Me Be a Gypsy* *John Langley*  
THE ORCHESTRA  
Fox-trot, "Juno" (on Themes of Tchaikovsky)

Intermezzo, "Merry Playmates" *John Langley*  
10.0.—Programme S.B. from London.  
10.30-11.0. Music and Merriment.

THE ORCHESTRA  
Selection, "The Last Waltz" *John Langley*  
JIMMY LOFT  
*Why Do Short Men Like Tall Girls?* *John Langley*

My Gal's Face" *John Langley*  
THE ORCHESTRA  
Fox-trot, "Bouquet" *John Langley*  
Patrol, "The Boys of Tipperary" *John Langley*

11.15-12.0.—THE SAVANNAH BAND, relayed from the Palais de Danse.  
SATURDAY, October 3rd.

3.45. The Savannah Band, relayed from the Palais de Danse.  
5.0.—CHILDREN'S CORNER  
5.50. Children's Letters  
6.10-12.0.—Programme S.B. from London



There was a man once who was asked if he could play the fiddle and he replied that he did not know because he had never tried. The Cosmos Valves are in no such doubt. They reproduce the tone of the violin perfectly, and never confuse it with any other instrument. Wonderful instrumentalists, the Cosmos Valves.



D.E. 11 (Dial Emulator Type)  
12/6

This combines remarkably efficient rectification with good high and low frequency amplification and works successfully off a single 2 volt accumulator or dry batteries.



A.45 (Bright Amplifier Type)  
7/6

This type is an excellent "General Purpose" valve which gives brilliant results. It combines the advantages of other high- and low frequency valves in the one valve.

TYPE S.P.18. A real two volt power valve. Price 12/6

# COSMOS RADIO VALVES

METRO-VICK SUPPLIES, LTD.,

4, CENTRAL BUILDINGS, WESTMINSTER, LONDON, S.W.1

Proprietors: Metropolitan-Flinders Electrical Company Ltd.



Ethophone V. Mark V. Super-Vernier Dial. Price £15 0 0.



## The new model Ethophone V.

The Super-Vernier Dial, which is a combined indicator for frequency and amplitude, is a new feature of the Ethophone V. It is a great advance on the ordinary dial, and gives a very clear and accurate indication of the frequency and amplitude of the signal. The mechanism of the Ethophone V. is a standard Burndepht product.



is a very fine instrument, giving excellent results wherever it is used. It employs four valves and is built in a polished mahogany cabinet fitted with double doors. Besides being handsome in appearance, the Ethophone V. (Mark V) is perfect in every technical detail. Its reception range is from 150 to 200 mms but better results are quite usual. A special self-contained selective device is incorporated. The Ethophone V. is fitted with four Burndepht Super Valves which are fully guaranteed while both tuning condensers are fitted with Burndepht Super Vernier Dials. This Dial, being a new Burndepht product, is of special interest to all wireless enthusiasts. On the left is a full description and an illustration showing the mechanism of the Super-Vernier Dial.

Write for our latest 100-page catalogue

# BURNDIPT

WIRELESS LTD.

HEAD OFFICE: Aldine House, Bedford Street, Strand, London, W.C.2.  
Telephone: Gerrard 9072. Telegrams: Burndipt Westland, London.  
BRANCHES at Birmingham, Brighton, Bristol, Cardiff, Exeter, Glasgow, Leeds, Liverpool, Manchester, Newcastle, Northampton and Nottingham.

LONDON'S FINEST RADIO SHOWROOMS AND SERVICE DEPOT.

**Now Open!**

**The New A.J.S. LONDON OFFICES**

**SHOW & DEMONSTRATION ROOMS**

**A.J. STEVENS & CO. (1914) LTD.**  
122-124 CHARING CROSS ROAD, LONDON, W.C.2

**HEAD OFFICE: WOLVERHAMPTON**

## CFL 301 M.

**SUNDAY, September 27th.**  
 3.30-5.30.—Programme S.B. from Land a.  
 8.15.—Anglo-Ban Studio Ser.  
 10.30.—Programme S.B. from London.

MONDAY, September 26th.

4.15. - *Oreochroma* released from the Grand Hotel

TUESDAY, September 29th.

11.30-12.30 Gramophone Records.  
4.0—Afternoon Tea.  
1.15.—Orchestra, under the Direction of John  
Windle, played from two Cuts of Music by  
T & J Roberts Ltd.  
6.0 CHORUS SONGS  
7.30—The Choir sang from the  
8.0—The Choir sang from the  
9.0—The Choir sang from the  
10.30.—Programme B.B. from Lond n.

WEDNESDAY, September 30th.

3 230—Gramophone Records.  
4 A. Moon Topics: Miss Kate Paulwin  
4 Gramophone Lecture by Misses Hapitz.  
5 H. J. KEN'S CORNER  
6 230—Gramophone Records.  
7 230—Gramophone Records.  
8 230—Gramophone Records.  
9 230—Gramophone Records.  
10 230—Gramophone Records.  
11 230—Gramophone Records.  
12 230—Gramophone Records.  
13 230—Gramophone Records.  
14 230—Gramophone Records.  
15 230—Gramophone Records.  
16 230—Gramophone Records.  
17 230—Gramophone Records.  
18 230—Gramophone Records.  
19 230—Gramophone Records.  
20 230—Gramophone Records.  
21 230—Gramophone Records.  
22 230—Gramophone Records.  
23 230—Gramophone Records.  
24 230—Gramophone Records.  
25 230—Gramophone Records.  
26 230—Gramophone Records.  
27 230—Gramophone Records.  
28 230—Gramophone Records.  
29 230—Gramophone Records.  
30 230—Gramophone Records.  
31 230—Gramophone Records.  
32 230—Gramophone Records.  
33 230—Gramophone Records.  
34 230—Gramophone Records.  
35 230—Gramophone Records.  
36 230—Gramophone Records.  
37 230—Gramophone Records.  
38 230—Gramophone Records.  
39 230—Gramophone Records.  
40 230—Gramophone Records.  
41 230—Gramophone Records.  
42 230—Gramophone Records.  
43 230—Gramophone Records.  
44 230—Gramophone Records.  
45 230—Gramophone Records.  
46 230—Gramophone Records.  
47 230—Gramophone Records.  
48 230—Gramophone Records.  
49 230—Gramophone Records.  
50 230—Gramophone Records.  
51 230—Gramophone Records.  
52 230—Gramophone Records.  
53 230—Gramophone Records.  
54 230—Gramophone Records.  
55 230—Gramophone Records.  
56 230—Gramophone Records.  
57 230—Gramophone Records.  
58 230—Gramophone Records.  
59 230—Gramophone Records.  
60 230—Gramophone Records.  
61 230—Gramophone Records.  
62 230—Gramophone Records.  
63 230—Gramophone Records.  
64 230—Gramophone Records.  
65 230—Gramophone Records.  
66 230—Gramophone Records.  
67 230—Gramophone Records.  
68 230—Gramophone Records.  
69 230—Gramophone Records.  
70 230—Gramophone Records.  
71 230—Gramophone Records.  
72 230—Gramophone Records.  
73 230—Gramophone Records.  
74 230—Gramophone Records.  
75 230—Gramophone Records.  
76 230—Gramophone Records.  
77 230—Gramophone Records.  
78 230—Gramophone Records.  
79 230—Gramophone Records.  
80 230—Gramophone Records.  
81 230—Gramophone Records.  
82 230—Gramophone Records.  
83 230—Gramophone Records.  
84 230—Gramophone Records.  
85 230—Gramophone Records.  
86 230—Gramophone Records.  
87 230—Gramophone Records.  
88 230—Gramophone Records.  
89 230—Gramophone Records.  
90 230—Gramophone Records.  
91 230—Gramophone Records.  
92 230—Gramophone Records.  
93 230—Gramophone Records.  
94 230—Gramophone Records.  
95 230—Gramophone Records.  
96 230—Gramophone Records.  
97 230—Gramophone Records.  
98 230—Gramophone Records.  
99 230—Gramophone Records.  
100 230—Gramophone Records.

THURSDAY, October 1st.

15. On hours, relayed from the Albert Hall  
CHILDREN'S CORNER  
Children's Letters  
KCN SIMONS  
Programme SB from London

FRIDAY, October 2nd.

6.0.—*Propaganda S.B. from London*  
 7.10.—*The Harvest of a Quiet Eye," by*  
 L. F. O'NEILL

THE EBOK TRIO  
Center the Discussion of CLIFFORD BEAN  
Three Movements from "The Music from"  
Frank Brown

8.5. PTHFL HUNTER (Superman)  
 1 Little Dumozt  
 1 1/2 Weel

5.10. DORIS NICHOLS (Est 7-11-44)

FILE ANDREW C. HENDERSON (T. & R.  
Page 7)

M	4	} <i>Set. n. group</i>
L	8	

BRINGTON (Solo Violin)

b. 1. WILLIAM L. SHAW b. 1914

1. Адресат ..... В. Иванов  
2. Содержание ..... Заявление  
3. Дата ..... 10.05.2010

J. L. B. S. and A. B. S.

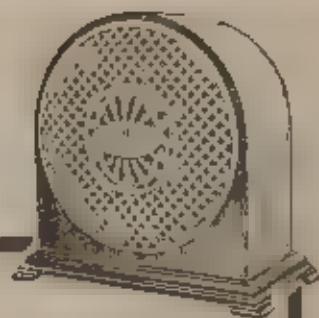
Rich All Too B. and Romeo and  
 (continued)

BRAN (Khartoum)

in an Interval.  
b. CHIL B. DEBB (Solo Pianoforte).

(Continued on page 43)

*A Revelation in  
Radio  
Reproduction*



The **RADIALUX** AMPLION  
Luxe Midrange Model

The **Radiolux**  
AMPLION Series

of hornless Loud Speakers introduces the nearest approach to the ever-present ideal—perfect reproduction of Radio Broadcast

This new masterpiece blends the art of furniture design with the science of electro-acoustics.

Here the living voice and true perspective in musical reproduction are within the immediate reach of all interested in Radio. Sensitive to a degree, loud in its fullest measure, with unequalled brilliance and clarity, *real music* at last enters the home upon the trail of the Wireless Wave, providing an **AMPLION** is there to voice its accents.

The Radiolux series of cabinet styles is available in several alternative forms of varying capacity at "utmost value" prices, ranging from £4 15s.

For those who may still wish to procure the hitherto standard horn models, available in the Junior variety at even lower costs, the manufacturers continue to offer the famous "Dragon" range, a series known in every quarter of the globe.

It is a business principle of the House of Graham that every AMPLION user shall secure the best possible results, and an unconditional guarantee of satisfaction with the advantage of free service is extended to every purchaser of a genuine

THE  
WORLD'S  
STANDARD

# AMPLION

WIRELESS  
- LOUD  
SPEAKER

For Better Radio Reproduction

PATENTEES AND MANUFACTURERS

**ALFRED GRAHAM & CO.**

E. A. GRAHAM

St. Andrew's Works, Crofton Park, London, S.E.4.

Demonstrations gladly given during business hours at the Graham showrooms, 23-26, SAVILE ROW, REGENT STREET W.; 79-81, HIGH STREET, CLAPHAM, S. W. 4. and at the recently opened Scottish Depot, 11, ST. VINCENT STREET, GLASGOW.



## POWERFUL yet SIMPLE

**A**ll the fine programmes broadcast daily from stations all over the world are open to you in a selection if you are the fortunate possessor of his receiving set. Under your own hand you can note the position of your receiver and return to any programme at will.

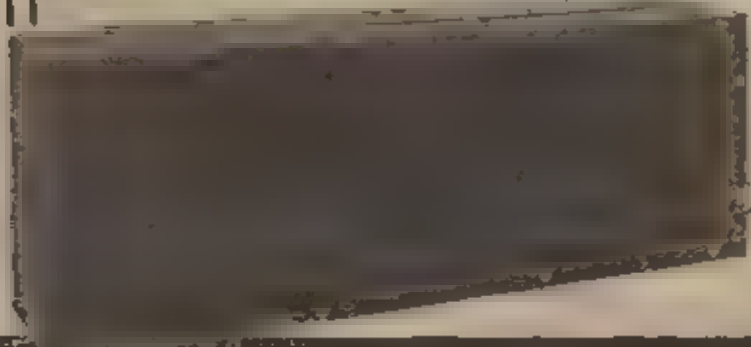
Two receivers only are used and reception is arranged entirely by means of a frame antenna.

Seven Wavovoxes, operating from dry batteries, are incorporated in this instrument which together with Frame Antenna, Battery Box, Batteries, and one pair of Head Receivers, forms the complete equipment.

**Western Electric Company Limited.**

CONNAUGHT HOUSE, ALDWYCH, LONDON, W.C.2.

Phone Central 7345 10 lines  
 W2000 North, Watwick, New Southgate, Reilly Heath, and Hendon.  
 Branches: Glasgow, Leeds, Birmingham, Manchester, Newcastle, Cardiff, Southampton, Liverpool, Dublin.



Price complete with  
 Frame Antenna, Battery  
 Box and Head Receivers,  
 £60 - 0 - 0.



# Western Electric

*The Crystal for the  
 Connoisseur*



## Russell's Hertzite

—For the expert whose  
 success in experiment  
 depends upon unvarying  
 quality and refinement.

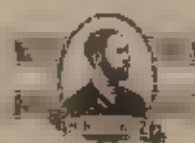
Sold only in Sealed Boxes

Two Grades.  
 Retail Price  
 Per Piece:

**1/- & 1/6**

**L. G. Russell Laboratories,  
 1-7, Hill Street, Birmingham.**

(Opp. Empire Theatre.)



## Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, September 27th.

SUNDAY, September 27th.

3.30-4.00—*Programme S.B. from London.*

MON., Sept. 28th, WED. Sept. 30th, and  
SAT. Oct. 3rd

4.00—*The Capital Theatre Orchestra*  
**CHILDREN'S CORNER**

4.15—*Children's Letters*  
**TEENS' CORNER**

6.00—*Programme S.B. from London.*

TUESDAY, September 29th.

1.30-1.45—*Station Topics*

4.00—*Children's Letters*  
**TEENS' CORNER**

6.00—*Programme S.B. from London.*

7.00—*Gramophone Lecture Recital by Muzak*

7.0-11.30—*Programme S.B. from London.*

THURSDAY, October 1st.

1.30—*A Terrible Tune*

4.00—*Gramophone Records of the Week.*

6.00—*Programme S.B. from London.*

7.0-11.30—*Programme S.B. from London.*

FRIDAY, October 2nd.

1.30-1.45—*Monday Concert*

4.00—*Children's Letters*  
**TEENS' CORNER**

6.00—*Programme S.B. from London.*

7.0-11.30—*Programme S.B. from London.*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

6.00—*Gramophone Lecture Recital by Muzak*

(Continued on page 43.)



MR. HAPPYMAN  
EXPLAINS

# DO AS I DO



Makes all the Difference in the World

I would never ask you to do as I did  
in the early days of broadcasting.  
That would involve you in more  
than wasted money and temper.

But I do ask you to do as I do now.

No matter how perfect your set may be,  
you can only obtain perfect reception  
by using the right valve.

I have found the most wonderful valve  
—a real master valve—with majestic  
volume, great range and  
purity of tone. A valve  
that means solid happiness  
from the moment you  
take it from its attractive  
box.



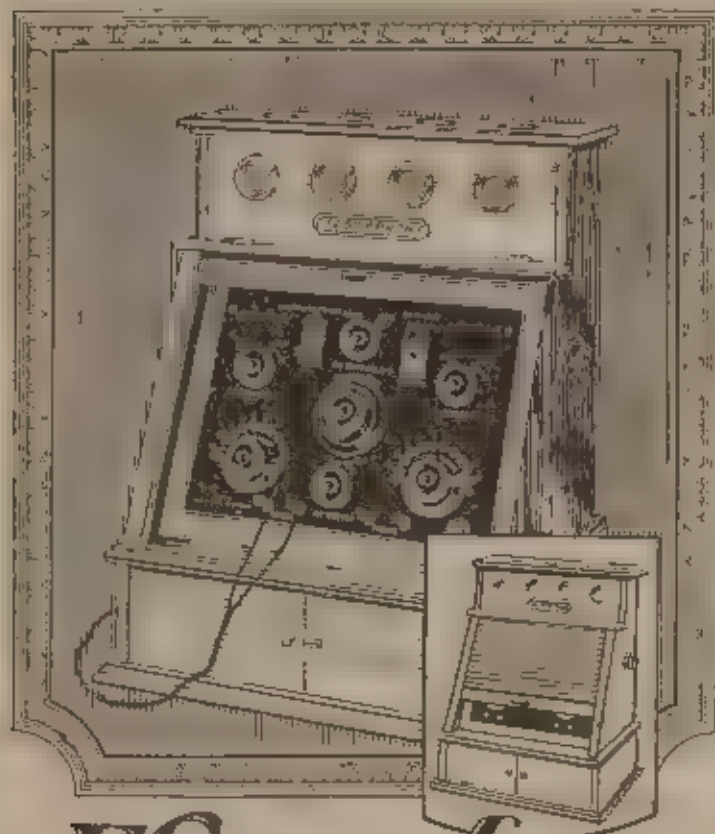
You can put an end  
to mediocre recep-  
tion to-day by  
asking for—

# Mullard

THE MASTER VALVE

Advt. The Mullard Wireless Service Co., Ltd., Balham, London, S.W.12.





## Efescaphone RECEIVING SETS

Efescaphone Receiving Sets are ideal for family use. They are simple to tune, safe in the hands of a novice, and can be relied upon to give satisfaction at all times. With the 4-valve Nelson Efescaphone (illustrated) no extra coils or tuning devices are required to tune in any station working on a wavelength between 150-4,000 metres. That means you can bring in Daventry by the turn of a switch in place of the local station.

Price complete except valves,  
**£35 : 15 : 0**  
Royalties 50/- extra.

Ask your dealer for a demonstration of the 4 valve Nelson or write for Catalogue describing the full range of Efescaphone sets.



## PURAVOX loud speakers

give extremely pure and powerful reproduction. Made in three sizes the PURAVOX Standard at 80/- the Junior at 48/- and the Miniature at 25/-.

## EFESCA headphones

Exceptionally clear and evenly matched in tone. Price 18/- per pair.



Wholesale only  
**FALK, STADELMANN & CO., LTD.**  
Efesca Electrical Works,  
83-85, FARRINGTON ROAD, LONDON, E.C.1.  
And at Glasgow, Manchester and Birmingham.

## GOVERNMENT SUBSIDY.

We beg to announce that without a Government Subsidy we have been able to reduce the price of

## "THE MIGHTY ATOM"



Universally known as  
BRITAIN'S BEST CRYSTAL, to

**6<sup>D</sup>.**

## "THE MIGHTY ATOM"

Includes the famous Ukantex True-Form Pure Silver Catwhisker in Tube, Plated Tweezers, Tester's Slip, Directions and our UNCONDITIONAL GUARANTEE!



## THE 100% CRYSTAL.

DO NOT BUY CHEAP CRYSTALS!

but

DO NOT PAY MORE!

"Dear Sir,

STOCKPORT

The thanks of all Crystal users ought to be extended to you for exposing the Crystal Rotting rump. I was doubtful as to whether a good metal could be sold at the low price of Sixpence and simply as an experiment bought one of your Mighty Atom Crystals and here it was simply astonishing, every spot sensitive and the sound is really remarkable. I have tried nearly all the much advertised brands and I may say the 'Mighty Atom' is as good as any and better than many. Good luck to you. I am sure that once a Crystal user has tried a 'Mighty Atom' he will never pay a shilling or one and sixpence for something no better, if as good. T. S.

Stocked by **BOOTS CASH CHEMISTS, WOOLWORTHS,**  
Leading Dealers and Stores EVERYWHERE.

Names that mean quality. YOU WILL KNOW IT BY THE LABEL.

If any difficulty in obtaining send P.O. to—

**BRITAIN'S BEST CRYSTAL LTD.,**

170, Garratt Lane, S.W.18.

SENT BY RETURN. POST FREE

# Swansea Programme.

55X 482 M

Week Beginning Sunday, Sept. 27th.

## SUNDAY, September 27th.

3.30 5.30 } Programme S.B. from London  
5.30 10.30 }  
10.30 11.0. "The Silent Fellowship." S.B.  
from Cardiff

## MONDAY, September 28th

4.0 The Radio Cinema Orchestra, relayed from  
the Radio Cinema, Musical Director,  
Arnold  
6.30 CHILDREN'S CORNER  
The Post Bag  
8.45 12.0.—Programme S.B. from London.

## TUESDAY, September 29th.

4.0 The Radio Cinema Orchestra  
6.30 CHILDREN'S CORNER  
The Post Bag  
8.45 12.0.—Programme S.B. from London.  
Programme S.B. from Cardiff  
Programme S.B. from London.

## WEDNESDAY, September 30th.

4.0 The Radio Cinema Orchestra  
6.30 CHILDREN'S CORNER  
The Post Bag  
8.45 12.0.—Programme S.B. from London.  
Programme S.B. from Cardiff  
Programme S.B. from London.

## THURSDAY, October 1st.

4.0 The Radio Cinema Orchestra  
6.30 CHILDREN'S CORNER  
The Post Bag  
8.45 12.0.—Programme S.B. from London.  
Programme S.B. from Cardiff  
Programme S.B. from London.

## FRIDAY, October 2nd.

Transmission to Schools: Dr. Florence  
Walkeridge—Prof. William Thomas.  
4.0 The Radio Cinema Orchestra, relayed from  
the Radio Cinema, Musical Director,  
Arnold  
6.30 CHILDREN'S CORNER  
The Post Bag  
8.45 12.0.—Programme S.B. from London.  
Programme S.B. from Cardiff  
Programme S.B. from London.

## THE RADIO CINEMA ORCHESTRA

DAVID HARRY (Piano),  
Jewell, on Llew Olaf  
THE GLEE SINGERS  
"Mary"  
Swallow  
D. T. Davis  
G. N. y. Harrod J. BRINLEY LEWIS  
G. N. y. Harrod  
M. A. N. MORGAN  
Y. D. y. Harrod J. BRINLEY LEWIS  
Llew Olaf  
E. N. y. Harrod J. BRINLEY LEWIS  
(Continued on page 43).



THE feature of the B5 Valve is that its current consumption is so small— $\frac{1}{10}$ th of an ampere—that dry batteries of very small dimensions can be used. It is, therefore, the ideal valve for use in portable receivers, or wherever accumulators are undesirable or impracticable. As an all-round general purpose valve it is unsurpassed. Its electrical characteristics are given below:—

Filament Voltage	-	-	-	2.8 volts
Filament Current	-	-	-	0.06 amp
Anode Voltage	-	-	-	20 to 80 volts
Anode Resistance	-	-	-	17,000 ohms

The B5 Valve is as good a detector and amplifier as any bright-emitter, but only takes  $\frac{1}{10}$ th as much current as the latter.

Price - - - 16/6

# B.T.H. Radio Valves

## General Purpose

R Filament Voltage 4 Volts  
Filament Current 0.1 Amp  
Max. Plate Voltage 100 Volts 8/-

B3 Filament Voltage 2.5 Volts  
Filament Current 0.05 Amp  
Max. Plate Voltage 80 Volts 14/-

B5 Filament Voltage 2.8 Volts  
Filament Current 0.06 Amp  
Max. Plate Voltage 80 Volts 16/6

## Power Amplifying

B4 Filament Voltage 6 Volts  
Filament Current 0.25 Amp  
Max. Plate Voltage 170 Volts 22/6

B6 Filament Voltage 12 Volts  
Filament Current 0.25 Amp  
Max. Plate Voltage 120 Volts 22/6

B7 Filament Voltage 6 Volts  
Filament Current 0.25 Amp  
Max. Plate Voltage 170 Volts 24/6



Insist on B.T.H.—Best of ALL



2342A

Advt. of The British Thomson-Houston Co. Ltd.





## Fifty Years Ago

Now—as then—Pioneers

**F**IFTY years ago! Cobbled streets—knifeboard horse-buses—ladies on their croquet lawns alarmed almost to fainting point at sight of a "telegraphic message"—yet already Ericsson's were deep in the study of the new and miraculous science of telephony. The experience of those early pioneers lies at the root of Ericsson supremacy to-day.

In Ericsson headphones, that most difficult problem of all—transmission over the whole scale—has been triumphantly solved. As the most perfect example of this, the sample of the "All Resistances" 22/6 is shown with its station, which is one of the most perfect of its kind.

**All Resistances 22/6**  
(These are cheap—12/10, 10/0, 10/0)

Though we have reduced prices there is no change in the outstanding quality



## ANOTHER AMAZING OFFER.

A FOUR-VALVE SET WITH THREE VALVES.

**GRAND THREE.** £11:17:6  
Inclusive of Mercantile Royalty and H.T. Battery. Usual Price £19:2:8.



Undoubtedly one of the finest sets on the market. Mounted in a beautifully finished cabinet with folding doors it presents a handsome and an active appearance. It is a highly efficient and economical set, though only three valves are actually used. This set should give satisfactory Loud Speaker results in all parts of the country.

Fill in the coupon below and post it to us with your remittance. We will then forward you the set packing free, carriage forward on seven days' approval. Money returned if not satisfied. Every set guaranteed.

Grand Three complete with H.T. Battery, 6-v. Accumulator (25/-), 3 Loudspeaker Valves (4/6 each), 1 pair of Headphones (1/6), Aerial and Insulators (7/6). Inclusive of Mercantile Royalty paid. Usual Price £22:16:6. **£14:10:0.**

## LITTLE GIANT ALL STATION TWO VALVE SET.

Inclusive of Mercantile Royalty and H.T. Battery. Usual Price £5:15:0. **£3:15:0**

Even in the sample in operation. One of the most useful sets on the market. Fill in the coupon and post it to us with remittance. We will then forward set fully guaranteed, packing free, carriage forward on seven days' approval.

Set complete with H.T. Battery (9/-), 6-v. Accumulator (25/-), 1 pair of Headphones (1/6), Aerial and Insulators (7/6).

and **FELLOWS JUNIOR LOUD SPEAKER, £6:15:0** (1/6), and inclusive of Mercantile Royalty.



### EXHIBITION NOTICE.

All Fellows Products may be seen on Stands Nos. 12, 17, 18, 23 at the Royal Horticultural Hall, October 10th-16th inclusive.

### INSPECT Our Products.

Showrooms & Service Depots  
LONDON.—26, St. Marks Street.  
Tottenham Court Road, W.C.1.  
NOTTINGHAM.—34, Bridlemilk Gate.

**NOTE.**—These goods can be obtained at these wonderfully low prices direct from us only and from no other source.

**SAVE 6/8 IN THE POUND**  
on your Wireless Goods. Send for Special Catalogue.

To **THE FELLOWS MAGNETO CO., LTD.**,  
Cumberland Avenue, Park Royal, London, N.W.10.

Name .....

Address .....

Herewith remittance value .....

Please forward me .....

on conditions as per your advertisement.

R.T. 545 This coupon is not available after October 9th.

Please write clearly in plain black letters and register cash or Treasury notes.

## Sheffield Programme.

(Continued from page 37)

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

## LUCAS "MILAM" RADIO BATTERIES

For use in the most popular portable radio sets. The Lucas "Milam" batteries are of the latest design and are guaranteed to give the longest service life. Each battery is tested before leaving the factory.



### PRICES

Type 81/6	Type 58/6
RMS	RMS
Type 29/6	Type 27/6
RMS	RMS



## The LUCAS MOTOR-CYCLE PROJECTOR SET No. 462

The full range of "KING OF THE ROAD" PROJECTOR SETS.

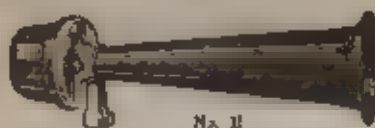
Prices 25/6 to 72/6.



## LUCAS "KING OF THE ROAD" MOTOR-CYCLORNS

For a full range of motor-cyclorns which are guaranteed to give the longest service life.

Prices 27/6 to 15/6.



## LUCAS ELECTRIC HORNS

Have a deep, clear, powerful note of great penetrating power.

No. 10 Large Car Horn 35/-

No. 5 Light Car Pattern (Ebony Black) 27/6

No. 7 For fitting under bonnet (Black) 25/-

## LUCAS "KING OF THE ROAD" CYCLE LAMPS - Prices 2/- to 23/5

## "Heard all over the World" LUCAS BELLS Prices 1/- to 6/6

# LUCAS

Manufacturers of RADIO BATTERIES and "KING OF THE ROAD" SPECIALITIES

Full particulars of RADIO BATTERIES, "MOTORALITES", "MOTOR CYCLALITES" and CYCLE LAMPS.

Post Free from Department G

JOSEPH LUCAS LIMITED, BIRMINGHAM.

## Stoke-on-Trent Programme.

(Continued from page 38)

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

## Swansea Programme.

(Continued from page 41)

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.

THE MAKER OF DREAMS.







# "Used Every Day for over Two Years with 4 Valves—

and one of these is a Power Valve."

## This briefly, is the history of a PYRAMID HIGH TENSION BATTERY

as told by the actual user.  
The original can be seen on  
our file. Yet it is only one of  
numerous enthusiastic letters  
we receive, praising the won-  
derful service of the Pyramid  
Battery.

Long Life. Constant Voltage.  
Perfect Freedom from  
"Noises." Made there, built  
in England. Guaranteed.

PRICES:  
14-volt 3 3. 60-volt 11 0.  
32-volt 6 8. 90-volt 17 0.  
Grid Bias 8-volt 1 0.

These are sold  
by all Electric  
Supply, Radio  
Dealers, who  
will guarantee  
the service.  
We are happy  
to supply  
any order.  
Please send  
order with  
check or cash.



# WATES

BROS. LIMITED.

Head Office: 13-14, Gt. Queen St., Kingsway, W.C.2.  
Phone: Central 2244. "Cable" "Watesbros."  
WORKS: LONDON, BIRMINGHAM & WESTCLIFF.

## On Battery Service.....

Young Willy from Willenden  
Junction

Was surprised that his cells  
wouldn't function

When with air that was  
placid

He'd poured in neat acid  
Without the least bit of

compunction.

He soon found that this sort of  
experiment didn't pay, and he got  
in touch with

Richardson & Whitaker.

Now he gets everything done for him.  
We call regularly once a week and  
replace his battery with a fully  
charged one.

We should like to do the same for  
you. Our Service, which includes free  
collection and delivery, costs no more  
than ordinary charging rates and we  
save you all the trouble of carrying  
heavy accumulators about.

We have various rates designed to  
meet the needs of all valve users  
whether they have batteries of their  
own or whether they wish to hire  
them from us.

Drop us a card for particulars to-day.

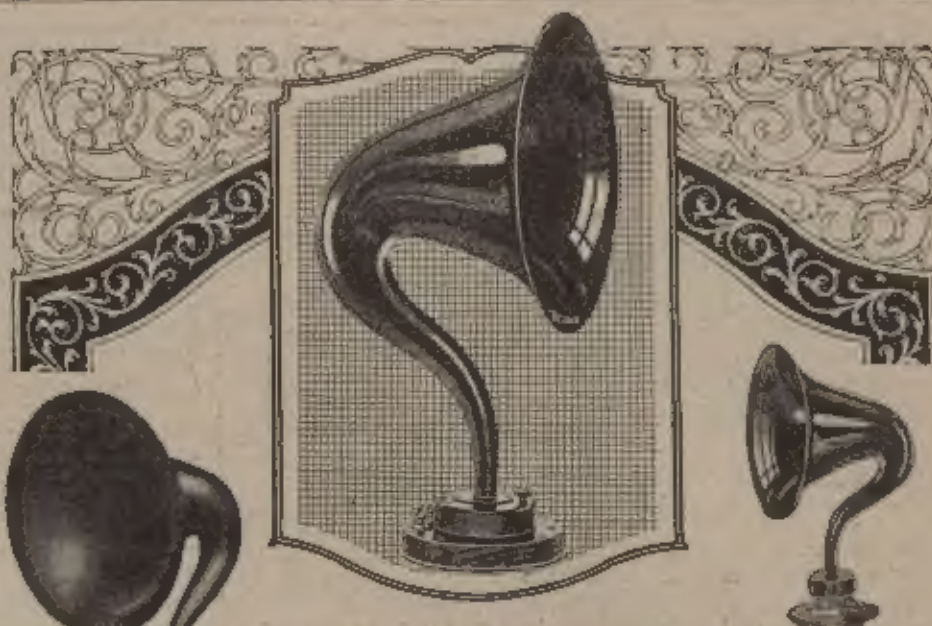
Contracts Monthly.

# Richardson & Whitaker

Battery Service Dept.

7 & 8, Bowling Green Lane, S.E.1.  
PHONE: NOP-1315.

L.P.S.2.



## —here are three world-famous Brown Loud Speakers

Brown  
Crytavax.

THE Brown H 1 Loud Speaker has acquired an exceptional reputation on account of the purity of its tone and its remarkable volume. Whereas most Loud Speakers make use of a flat diaphragm attracted by the poles of an electro-magnet (similar to the ordinary telephone), the Brown utilizes an entirely different principle—that of an aluminium cone-shaped diaphragm, anchored to a reed of great sensitiveness. This method of construction permits a much more faithful rendering of both the high and the low notes with an entire absence of the distortion often attributed to Loud Speakers. An external screw permits of the reed being set for its most sensitive position.

The small Brown Loud Speaker (Type H 3) has been designed essentially for use in the small room where the loudness of the large model is not required. Since identical principles of the large type are employed (although reduced in size) the purity of its tone and its faithful reproduction are fully retained. In such a small Loud Speaker the correct shape of the horn is of paramount importance and the remarkable volume of sound produced by an instrument standing but 12 inches high is a tribute to its scientific design.

The Crytavax is a Loud Speaker working direct from a Crystal Receiver without the use of Valves or other Amplifiers. It is merely connected direct to the Crystal Set in place of the Head-phones and, with the addition of a small six volt dry battery, it is immediately ready for use. It should be understood, however, that the Crystal Receiver must already be capable of producing loud signals (which should be heard with the phones 12 inches from the ear) before the Crytavax can be used.

For those living within easy crystal range of a Broadcasting Station, there is no better method of obtaining loud speaker results than by the use of the Crytavax. Perfect purity of reception, ample volume, absolute simplicity, practically no upkeep costs—these are the advantages of the Crytavax Loud Speaker.

## Prices:

H1, 21 inches high.	H2, 12 inches high.
100 ohms..... £5 - 5 - 0.	100 ohms..... £2 - 5 - 0.
2,000 ohms..... £5 - 8 - 0.	2,000 ohms..... £2 - 8 - 0.
4,000 ohms..... £5 - 10 - 0.	4,000 ohms..... £2 - 10 - 0.

Crytavax The Loud Speaker for the  
Crystal Set... £8 - 0 - 0.

S. C. Brown, Ltd., N. Acton, London, W.3.

Shedden: 10, Mortimer Street, W.1. 13, Manfield, Liverpool.  
27, High Street, Southampton.

Deputy (Bristol only): 12, Bishop Park, Bristol.  
Crown House, Weymouth Road, Newcastle.



Copyright 1925.



## Something Entirely New in Radio Detector Crystals



Each sealed Kathoxyd carton contains one Detector Element and two contacts, as follows:—

### 1 The "Crystal"—a Metal Plate

This consists of a brass holder, in which is mounted the specially treated Kathoxyd metal plate, of perfectly smooth surface, sensitive to sweet, strong clear and loud results, together with selected long-distance reception.



### 2 The "General-Purpose" Contact

A zinc ball, soldered and held in a metal spring, suitable for close-distance reception, is readily changed at any point on the Kathoxyd Plate.



### 3 The "Long-Distance" Contact

Consists of a special pointed rod, held in a spring, for use in place of ordinary cat-whisker. This is specially suitable for long-distance work.



The Kathoxyd Element and two Contacts are supplied in attractive cellophane-windowed carton at

RETAIL  
PRICE

**1/6**

Abolish your Crystal and cat-whisker and adopt this trouble-free method of detection. Not a permanent detector, but a readily adjustable one, with a zinc ball making contact with a smooth plate coated with mineral compounds.

Kathoxyd consists of a smooth metal plate in a brass mount, which fits your Crystal cup. It is supplied with two contacts—one a ball of zinc iron, for

local-station use; the other a fine graphite point for long-distance work. Each contact is readily fitted in place of your ordinary cat-whisker.

METAL PLATE

# Kathoxyd

RADIO DETECTOR CRYSTAL

All enquiries welcomed by—  
**KATHOXYD, LTD.**, 41, High Holborn, London, W.C.1. Phone, Chancery 6342.  
Solely responsible for the sale of Kathoxyd in the United Kingdom and Ireland.

## \$100 Guarantee against Lightning Risks

WHEN your lightning arrester device puts the aerial and the earth in a straight line, your aerial is a definite protection to your house.

### The STRAIGHT LINE Protects YOU

A house with an aerial and a Pressland Safety Lead-in is safe from a lightning stroke. The Pressland Safety Lead-in is a perfect protection to your house.

### The PRESSLAND SAFETY LEAD-IN

Each Pressland Safety Lead-in is a perfect protection to your house. It is a perfect protection to your house.

It has a self-contained lightning arrester and provides for an automatic earth connection. It is a perfect protection to your house.

Size, 6 in. x 3 in. x 1 in. 22; 12 in. x 3 in. 24.

Made by PRESSLAND ELECTRIC SUPPLIES, LTD., 14, Abchurch Lane, London, E.C.4. Phone, Abchurch 1234.



Obtainable through all Dealers.

**Charokphone**  
TRADE MARK

## A New Standard in Selectiveness

An outstanding masterpiece of construction and design in Valve Receivers has been created by the "Charokphone" No. 1. Marvellous selectiveness is attained by a coupled aerial circuit, tuning in to any station is simplicity itself, and the handsome appearance of the set is in every way worthy of its fine performance.

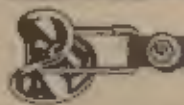
**EAGLE ENGINEERING CO., LTD., WARWICK.**

London Showrooms: 1, Great Russell Street, W.C.1.  
Nottingham: T. Barnett, 622, Mansfield Road, Sherwood, Notts.



The price is right. Ask your dealer to demonstrate or write for illustrated leaflet.

## THE AERIAL YOU HAVE BEEN LOOKING FOR.



### "Strong as Steel"

MAGNIFLEX Aerial is made of specially woven Phosphoric Bronze Wire Gauge of high tensile strength and conductivity, and can be used in any form of aerial.

Prices:—1 in. wide 3d. per foot; 2 in. wide 2d. per foot. Supplied in lengths of 50, 100 and 200 feet, including struts, etc. Send for literature for terms and conditions ready for printing. For lengths under 50 feet prices charged in 3d. extra. Postage and Packing paid.

Our claim is backed by a guarantee that we will refund your cash without question if results are not better than your present aerial and more than justify the extra cost.

**HELIXO LTD., HENRY BUILDINGS, CRESSLE STREET, KATHONE PLACE, LONDON, W.1.**

Phone: Museum 6022.

## SAVE MONEY ON VALVES

Guaranteed British Made.

Radion G.P. A 4-volt bright valve for general purpose use 7/-  
Radion D.E. '06 13-volt "very dull" filament valves 10/6  
Radion D.E. '06 H.F. 12-volt D.E.'s of great efficiency 10/6  
Radion D.E. '34 H.F. 22/6  
Radion Pyramid Valves 22/6  
THE POWER VALVES DO MORE. No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. We guarantee the quality of our valves. Send for literature for terms and conditions ready for printing. For lengths under 50 feet prices charged in 3d. extra. Postage and Packing paid.

**RADION**  
Reliable Valves



## The Best 'Popular Price' Cigarette.

# SUNRIPE

## The EXTRA Size CIGARETTES

"For Size and Tone, They Stand Alone."

**10 for 6d.**

**20 for 1/-**  
Also 50's

The Spinnet House, Estd. 1775, LONDON.



# Hear it again on— "His Master's Voice"





Plates  
 are of special  
 lattice construction  
 giving maximum  
 efficiency for  
 weight & bulk

**Exide**  
 The Long-Life Battery  
 Obtainable from Traders Everywhere.



# STERLING MELLOVOX



*A very charming Conductor of Radio*

THE STERLING MELLOVOX is artistically finished in brown, blue, or purple, with floral designs on the diaphragm. 2,000 ohms resistance.

PRICE 48/-

At your dealers

Just two things account for the amazing success of the Sterling "Mellovox" Loud Speaker. One is its really superb powers of reproduction, and the other the truly attractive charm of its design. One moment, though! Perhaps its price plays a part? People everywhere are wondering how so good a hornless loud speaker can be sold at so reasonable a price.

## STERLING MELLOVOX

Loud Speaker.

Announcement of THE MARCONIPHONE COMPANY, LIMITED, 210-212, Tottenham Court Rd., London, W.1

Sole Agents for THE STERLING TELEPHONE AND ELECTRIC CO., LTD.